

भट्टनारायणकृतम्

वेणिसंहारम्

THE
VENISAMHARA
OF
BHATTA NARAYANA

*A Critical Study, a complete translation with Text
and Critical Explanatory Notes*

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PREFACE

This is the third edition of the Venīsamhāra, which was first published in 1922. The second edition appeared in 1933. The text has been prepared by a careful collation of three printed editions of the play viz the edition of Julius Grill (Leipzig 1871,) the edition of B. T. Dravid alias Sheshadri Iyer and S. T. Dravid, B.A., (Poona 1896) and the third Nīrnayasāgara edition with Jagaddhara's commentary (Bombay 1911). These have been designated in the foot-notes as १, २, and ३ respectively. The edition of Appashastri Rashivadekar and Professor K. N. Dravid, M.A., (1909-1910) and the second edition of Mr. M. R. Kale, B.A., (1919) have also been used. To all these editors my sincere thanks are due. In studying the play I however found that in several places proper readings had not been adopted and the text not correctly interpreted. Such places have been duly pointed out in the Notes. The reader will therefore find in this edition much that is new by way of exegesis. That is my justification for undertaking to edit the play.

The English Translation of the text has been made as literal as possible and printed below the text for ready reference. Words, for which there are no equivalents in the original, but which are added to make the sense of the

text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis. In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular. In the Notes all points, which are likely to present difficulties in the way of an ordinary student, are explained. Grammatical peculiarities have been duly noted and figures of speech explained, wherever they occur. I have no doubt that by the study of this book the student will be able to understand correctly the text of the Venīsamhāra and to appreciate the various situations that Bhatta Nārāyaṇa has depicted therein.

The scheme of transliteration, sanctioned by the Bhandarkar Oriental Research Institute, Poona, has been adopted in this book and the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary have been used. J in the Notes means Jagaddhara, the old well-known commentator of the Venīsamhāra.

A companion volume to this edition, entitled 'The Venīsamhāra. A Critical Study' is published. In this I have given all the available information regarding the poet and discussed the question of his date. It also contains a summary of the play and its critical appreciation, Act by Act. I have pointed out therein the changes that Bhatta Nārāyaṇa has introduced in his original viz. the Mahābhārata and their dramatic importance. The questions as to who is the hero of the play and which is the prevailing sentiment have also been discussed. Bhatta Nārāyaṇa's style, the causes of the wide popularity which his drama enjoys and his characters have all received due attention. Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive.

In conclusion I offer my best thanks to my Satirthya Principal R. D. Karmarkar of Sri Parashurambhau College, Poona, for valuable help. Professor H. D. Velankar of Wilson College, Bombay, has also obliged me by discussing with me some passages in the drama that I brought to his notice. The Manager of the Aryabhushan Press deserves my sincere thanks for uniform courtesy and kindness and for promptness in printing this book.

A. B. G.

CONTENTS

	Page
I The Author	
1 Personal account of Bhatta Nārāyana	1—11
2 The date of Bhatta Nārāyana	11—16
3 The works of Bhatta Nārāyana	16—18
4 Another name of Bhatta Nārāyana	18—20
 II The Drama	
1 The title of the drama	20—22
2 Summary of the Prologue	22—23
3 Critical Appreciation of the Prologue	23—25
4 Summary of Act I	25—26
5 Critical Appreciation of Act I	26—32
6 Summary of Prelude to Act II	32
7 Critical Appreciation of Prelude to Act II	32—34
8 Summary of Act II	34—35
9 Critical Appreciation of Act II	35—38
10 Summary of Interlude to Act III	38—39
11 Critical Appreciation of Interlude to Act III	39—42
12 Summary of Act III	42—43
13 Critical Appreciation of Act III	43—48
14 Summary of Act IV	48
15 Critical Appreciation of Act IV	48—49

16	Summary of Act V	49—50
17	Critical Appreciation of Act V	50—52
18	Summary of Act VI	52—54
19	Critical Appreciation of Act VI	54—59
III	The Source of the Venīsamhāra and the changes introduced therein by the Poet	60—68
IV	Who is the Hero of the Venīsamhāra?	68—71
V	Which is the Prevailing Sentiment in the Venīsamhāra?	72—73
VI	Time and the Place of the Dramatic Action	74—85
VII	The five Sandhis in the Venīsamhāra	86—94
VIII	Bhatta Nārāyana as a Dramatist	95—100
IX	Bhatta Nārāyana's Literary Style	100—107
X	Bhatta Nārāyana and Bhavabhūti	108—110
XI	Society in Bhatta Nārāyana's days	111—116
XII	The Mood of Ancient Warfare	117—121

Text with Translation

First Act	1—27
Second Act	28—56
Third Act	57—94
Fourth Act	95—125
Fifth Act	126—152
Sixth Act	153—200

Critical Explanatory Notes

First Act	1—74
Second Act	75—131
Third Act	132—160
Fourth Act	160—170
Fifth Act	170—186
Sixth Act	187—213

Appendix

Appendices

VENISAMHARA

A CRITICAL STUDY

CHARACTERS IN THE DRAMA

MEN

- Bhīmasena—The Hero, second Pāṇḍava
 Yudhiṣṭhira—Eldest of the Pāṇḍavas, elder brother of Bhīmasena
 Arjuna—Younger brother of Bhīmasena, third Pāṇḍava
 Sahadeva—Youngest of the Pāṇḍavas.
 Kṛṣṇa—Lord Viṣṇu incarnate, friend and charioteer of Arjuna and ally of the Pāṇḍavas
 Jayandhara—Chamberlain of Yudhiṣṭhira
 Rudhirapriya—A demon, servant of Hidimbā, Bhīmasena's wife.
 Duryodhana—King of Hastināpura, the principal enemy of Bhīmasena, the Hero of the play
 Dhṛtarāṣṭra—Blind father of Duryodhana.
 Karna—King of the Angas, friend of Duryodhana.
 Aśvatthāman—Son of Droṇa, who was Duryodhana's second Commander-in-Chief.
 Kṛpa—Maternal uncle of Aśvatthāman.
 Vinayandhara—Chamberlain of Duryodhana.
 Cārvāka—Demon friend of Duryodhana, who deceived Yudhiṣṭhira.
 Sañjaya—Charioteer of Dhṛtarāṣṭra
 Sundaraka—A follower of Karna.
 Sūta—Charioteer of Duryodhana
 Sūta—Charioteer of Droṇa

WOMEN

- Draupadi—Wife of the Pāṇḍavas, Heroine of the drama.
 Bhānumatī—Maid to Draupadi
 Vasāgandhā—Wife of Rudhirapriya.
 Bhānumatī—Wife of Duryodhana.
 Sakhi—Friend of Bhānumatī, named Survadā.
 Ceṭi—Maid to Bhānumatī, named Taraṅkī.
 Gāndhārī—Mother of Duryodhana.
 Dursala—Sister of Duryodhana.
 Mother—Mother of Jayadratha.

CHARACTERS MENTIONED

Abhimanyu, Balarāma, Bhīma, Dhṛtadyumna, Droṇa, uḥsāsana, Jayadratha, Nakula, Saṅya, Vidura and others.

I THE AUTHOR

1 PERSONAL ACCOUNT OF BHATTA NĀRĀYANA

It is the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity or even darkness which, under the present circumstances, appears an impossible task to remove. The questions which naturally arise in the mind of a student, when he begins the study of an author, as to what kind of man he was, where he lived and how he passed his life, must, it would seem, for ever remain unanswered in the case of many of our poets. The pleasure that a student of English literature derives from the knowledge that a particular tone in the writings of his favourite poet is traceable to certain incidents in his life¹, is denied to a student of Sanskrit. The study of a poet's life is in English almost the first thing we do in order to understand properly the spirit of his poetry, but in Sanskrit owing to the absence of proper materials no such thing is possible. An orthodox Pandit would even wonder what the knowledge of a poet's life had to do with the appreciation of his poetry, for he would not conceive that the one could in any way be connected with the other.

Sanskrit poets often supply a certain amount of information about themselves in their works. This tendency is particularly observable in the few poets who have written on historical subjects² in direct contrast with the authors

- (1) In this connection we may mention the poems of Byron which so eminently illustrate the truth of this. In these we find a spirit of garrulousness and of discontent with and defiance of the world which does not seem to give to the poet his due. This mood of Byronism is understood and appreciated when we study the poet's life—Similarly in the poems of Scott and also in some of his novels we note that the heroine is generally loved by two men, one of whom is doomed to failure. This fact, which strikes us so much as we read his works, becomes quite explicable when we study his life.
- (2) The seventh century poet Bāṇa is the most notable of such writers. Besides a small account of his ancestors that is given in the introductory stanza to his Kādambarī, Bāṇa has devoted the first two Uucchāsas, and even a portion of the third, of his Harṣacarita to his own autobiography.

.[Continued on the next page]

of the Kāvya or Mahākāvya, who sometimes do not even affix their names to their compositions. Bühler found an explanation of this fact in the natural desires of these poets to secure their own immortality with that of the heroes of their works³. Dramatists also sometimes furnish an account of themselves in the prologues to their plays. But this account even in the case of the most communicative of them⁴ does not go much beyond the mention of some of their ancestors, the place of their residence, their family name and title and a description, many a time in grandiloquent terms, of their learning. Such information of course never satisfies the student who wants to know something about the poet as a man and consequently he is thrown on his own resources to gather a few pieces more from the study of the poet's work.

Bhaṭṭa Nārāyaṇa is by no means communicative in this respect. In the prologue to his *Venīsamhāra* he tells nothing about himself except that he enjoyed the title *Kavimṅgarāja* (Lion among Poets)⁵. Perhaps he thought he was well known in his days and did not feel the necessity of adding any more details about himself. Whatever that may be, the usual source of gathering bits of information about a dramatist viz. the prologue to his play fails us in the case of Bhaṭṭa Nārāyaṇa. Quite a mass of information about Bhaṭṭa Nārāyaṇa is, however, available to us in chronicles of Bengal such as *Kṣitīśavamśāvalīcarita*, *Vaṅgarājaghaṭaka*, *Rājāvalī* and *Dakṣiṇarādhīyaghaṭakakārikā*. But

[Continued from the preceding page]

Similarly, the poets *Bilhana*, *Mankha* and *Vākpati* have given a pretty full account of their lives, contemporaries etc. in their *Vikramāṅkadevacarita*, *Śrīkaṇṭhacarita* and *Gauḍavaḥo* respectively.

- (3) Vide his Introduction to the *Vikramāṅkadevacarita*, p. 5.
- (4) Note the prologues to the plays of *Bhavabhūti* and especially that of his *Mahāvīracarita*. Also read the prologue to the *Bālarāmāyana* of *Rājaśekhara*.
- (5) Printed editions of the play all read 'तदिदं कवेर्मृगराजलक्ष्मण-भट्टनारायणस्य'. But there is no doubt this is a corruption from 'तदिदं कविर्मृगराजलक्ष्मणः भट्टनारायणस्य'. Though there is no direct Ms. evidence for this specific reading, it is significant that a Ms. reads 'कवेर्मृगराजलक्ष्मण'. From this it is easy to see how the original reading must have passed through the following process of corruption: कविर्मृगराजलक्ष्मण — कवेर्मृगराजलक्ष्मण — कवेर्मृगराजलक्ष्मणः.

these do not possess much historical value. At the same time it must be remarked that accounts contained in these must not be unceremoniously set aside. For it is possible to extract from them authentic pieces of information.

The first thing then that we know about Bhatta Nārāyaṇa is that originally he belonged to Kānyakubja or Kanouj and went to settle in Bengal as the leader of four other Kānyakubja Brāhmanas at the special request of King Ādisūa. He belonged to the Sāṇḍilya gotra. As a reward for spiritual services which Bhatta Nārāyaṇa rendered to him, King Ādisūa bestowed on this immigrant Brāhmana several villages for a nominal price⁶. In course of time the number of the villages owned by Bhatta Nārāyaṇa increased with the result that in the end he attained the status of a king and became the founder of a dynasty, whose history is recorded in the *Kṣitīsavamśāvalīcarita*. Bhatta Nārāyaṇa is also popularly believed to be the original ancestor of the illustrious Tagore family of Calcutta, though the members of this family are not at present able to adduce any evidence for this belief.

The five Brāhmanas, who migrated from Kānyakubja to Bengal, belonged to the division called Sārasvatas and consequent on their settlement in Bengal they came to be known as Gauḍa Sārasvatas. Thus Bhatta Nārāyaṇa was the leader of Sārasvata settlers in Bengal and thus became the founder of Gauḍa Sārasvata Brāhmanism in that province.

There is some doubt regarding the caste of Bhatta Nārāyaṇa. Some people hold that he was a Kṣatriya and this they do on two grounds viz (1) The *Kṣitīsavamśāvalīcarita* refers to Bhatta Nārāyaṇa and his descendants as Kṣitīśas and the word Kṣitīśa like Rājan points to the Kṣatriya caste of those to whom it is applied. (2) The epithet 'Mrgarājalakṣmanah', by which Bhatta Nārāyaṇa

- (6) The number of these villages, according to the chronicles, was five. Gull thinks that the bestowal of these five villages surprisingly agrees with the demand for the same number of villages made by Yudhiṣṭhira in the *Mahābhārata* as well as in the *Veṇīsaṃhāra*. He therefore holds that the episode of the five villages proves that the Bhatta Nārāyaṇa of the chronicles was identical with the author of the *Veṇīsaṃhāra*. It must be confessed that this argument is by no means convincing. However, it does not affect the identity between the two, which is based on other considerations.

distinguishes himself in the prologue to the *Veṇīsamhāra* shows that he was a Kṣatriya. *Mṛgarājalakṣmaṇa* means one whose surname or family name is *Mṛgarāja* or *Simha* or *Sinha*. Now *Sinha* is an addition which is usually made to the names of Kṣatriyas as in *Pratapa-Simha*, *Jaya-Simha* etc. *Simha* as a family name also belongs to Kṣatriyas. Therefore, *Bhaṭṭa Nārāyaṇa* was a Kṣatriya.

It will be seen that both these grounds are unsatisfactory. First, *Kṣitīśa* just means a king and the word has no such connotation as *Rājan* possesses. *Brāhmaṇa* kings are not unknown even in modern times. So there is nothing wrong if the *Brāhmaṇa* *Bhaṭṭa Nārāyaṇa* and his descendants are styled *Kṣitīśas*. Secondly, the elaborate edifice built on the epithet *Mṛgarājalakṣmaṇaḥ* rests on very insecure foundations. The correct form of the epithet at the outset is not *Mṛgarājalakṣmaṇaḥ* but *Kavimṛgarājalakṣmaṇaḥ*, as we have seen before.⁷ Then again *Lakṣmaṇa* means a distinctive personal designation or title and the word consequently cannot signify a family name or surname, which is common to all members of a family. Words meaning a lion usually find a place in distinctive titles such as *Kīrtana-Kesarin*, *Vedānta-Kesarin* etc. Similarly, *Kavimṛgarāja* was a title of the poet. It had nothing to do with his caste.

On the contrary there are positive proofs to believe that *Bhaṭṭa Nārāyaṇa* was a *Brāhmaṇa*. First, the epithet *Bhaṭṭa* clearly shows that he was a *Brāhmaṇa*. No Kṣatriya would ever be designated in this way. The contrast between *bhaṭṭa* and *bhaṭa* is well known. Secondly, the tradition preserved in the chronicles unanimously speaks of *Brāhmaṇas* as having been invited by *Ādisūra* from *Kānyakubja* and *Bhaṭṭa Nārāyaṇa* was the chief of these *Brāhmaṇas*. Thirdly, the *Kṣitīśavamsāvalīcarita* definitely refers to these immigrants as *Brāhmaṇas* and records certain incidents which go to establish their high Brahmanic lustre. Fourthly, there are in the *Veṇīsamhāra* clear indications to show that its author was a *Brāhmaṇa*. These may be thus set forth: (a) The character of the *Vidūṣaka* is conspicuous by its absence in the *Veṇīsamhāra*. The *Vidūṣaka* of Sanskrit dramas is always a *Brāhmaṇa*, who is such only in name. He does not possess any Brahmanical qualities and is always a butt of ridicule. A *Brāhmaṇa* author would not introduce in his drama such a character as will only serve to cast a slur on his caste. The dramas

(7) Vide foot-note (e) above on p. 3.

of Kālidāsa possess a Vidūsaka, but the caste of Kālidāsa is unknown Bhavabhūti, who is definitely known to be a Brāhmana, has no Vidūsaka in his dramas Similarly, Viśākhadatta, who was a Brāhmana, has no Vidūsaka On the contrary Śrīharsa and Rājaśekhara who were Ksatriyas, have introduced the character of Vidūsaka in their plays Thus, as Bhatt Nārāyaṇa has no Vidūsaka, it is assumed that he must have been a Brāhmana (b) The essential constituent elements of the body^s such as blood, flesh, marrow etc are the same whether the body belongs to a Brāhmana or a Ksatriya Prick a Brāhmana and a Ksatriya and you will find the same kind of blood flowing from the bodies of both But when a man tells you that the blood of a Brāhmana is essentially different from that of a Ksatriya, you may be certain that he is Brāhmana and is sneaking from arrogant consciousness of the intrinsic superiority of his caste And this is what Bhatt Nārāyaṇa has done in the Interlude to Act III of his Venīsaṃhāra When Drona was about to be killed, Vasāgandhā the demoness, proposed to her husband Rudhirapriya that they should go and drink the blood of Drona But the demon promptly deprecated such action by remarking that Brāhmana-blood burnt the throat when drunk⁹ Such a remark in our opinion could only come from a Brāhmana author (c) Act III of the Venīsaṃhāra depicts a quarrel between Karna and Aśvatthāman If we carefully observe the way in which this quarrel starts and proceeds, we become aware of the poet's conscious efforts to ennoble the character of the Brāhmana warrior Aśvatthāman who is made out to be chivalrous and magnanimous, and to belittle that of the Ksatriya hero Karna, who is represented as mean ignoble and back-biting This in our opinion clearly proceeds from the author's par-

- (8) These are known as dhātus and are usually regarded as seven viz रमायुमांसमेदोऽस्थिऽमज्जाशुक्राणि घातव । To these three more viz. कृञ्, खल् and स्नायु are added, making the dhātus in all ten in number.

(9) Read:

राक्षसी—अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकल श्रूयते ।
 राक्षस—वसागन्धे, एष खलु वृष्टुष्मेन द्रोणे केशोष्माकृष्यासिपत्रेण व्यापाद्यते ।
 राक्षसी—रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबाम ।
 राक्षस—वसागन्धे, ब्राह्मणसोऽपि खल्वेतत् । गलं दह दहन् प्रविशति ।
 खल् क्रिमेतेन ।

वेणीसंहार Act iii, p 85

tiakty for his caste (d) The respect and reverence which Yudhisthira and Draupadī in Act VI of the drama are made to show to Cārvāka, who goes to them in the guise of an ascetic, even when they are immersed in anxiety, indicates the author's opinion that Brāhmanas must be respected by Ksatriyas at all times and in all circumstances. This also is suggestive of the caste of Bhatta Nārāyaṇa

The Kṣatṛisavamsāvalīcarita records a miracle which Bhatta Nārāyaṇa and the four Kāṇyakubja Brāhmanas who accompanied him to the court of Ādisūra worked on their arrival in Bengal. This is known as the miracle of the Mallakāsthā or wrestlers' post (Maīāthī-Malakhāmba). What these Brāhmanas did was to stick consecrated materials of worship such as dūrvā grass and grains of rice to a wrestlers' post in five places in the evening of the day on which they went to the king's court. Next morning the door-keepers were surprised to see that the dry post had blossomed into a green tree with branches sprouting from the five places where the consecrated materials had been planted. The miracle was no doubt intended by the immigrants to impress on their new patron and his subjects their wonderful spiritual powers. We only recapitulate the incident here to show to the reader how historically unreliable these chronicles many a time are.

We have seen that tradition is unanimous in representing Bhatta Nārāyaṇa as having migrated from Kāṇyakubja to Bengal. But different chronicles offer different reasons for this migration. Thus according to one account King Ādisūra once wanted to perform a Vedic sacrifice. He was however unable to obtain properly qualified priests to officiate for him in his kingdom. There certainly were some Brāhmanas well-versed in Vedic lore in Bengal. But they would not undertake the task of performing a sacrifice for him, because he was a Śūdra. He consequently requested the king of Kāṇyakubja to send him five eminent Brāhmanas from his city. Thus Bhatta Nārāyaṇa and his four associates went to Bengal and performed a Vedic sacrifice for the Śūdra king Ādisūra. The second account says that Bengal once suffered from drought and the five Kāṇyakubja Brāhmanas were invited to obtain rain by means of sacrifices. According to the third Ādisūra wanted to know what sacrifice would secure for him the grace of the Almighty.¹⁰ As the Brāhmanas in his kingdom were unable to satisfy

(10) 'केन यज्ञेन भगवत्प्रीतिर्भवति निश्चितम् ।' वज्रराजवटक

him on this point, he invited the five Brāhmanas from Kānyakubja. The fourth account says that an evil omen once foreshadowed a calamity for the province of Bengal. Adisūra thereupon requested the five eminent Brāhmanas from Kānyakubja to go to his country and perform sacrifices with a view to avert the threatened calamity. According to the fifth and last account these Brāhmanas left Kānyakubja on account of religious persecution.

Though the versions regarding the reason why these Brāhmanas left Kānyakubja and migrated to Gauda thus differ, it is not impossible to obtain from them a consistent story. That story would seem to be that Buddhism became powerful at the court of Kānyakubja where Brāhmanas following Vedic religion found it impossible to continue the practice of their faith. Vedic religion mainly consisted in the performance of sacrifices. As these could not be performed in Kānyakubja where the Buddhist doctrine of ahimsā or non-slaughter prevailed, the Brāhmanas migrated to Bengal, which was the stronghold of Brahmanism and continued to perform their sacrifices there.

This story receives corroboration if we look to contemporary history. The emperor Harsa, who was born in 590 A.D., ruled over the whole of Northern India from 606 A.D. to 647 A.D. Though in his inscriptions he styles himself Paramamāheśvara,¹¹ we know from a statement of Bāna in his *Harṣacarita* and from the account of the Chinese traveller Hsuen Tsang that the emperor was favourably inclined towards Buddhism and actually embraced that faith towards the end of his reign. Sthānviśvara or Thanesar was the capital of Harsa in the beginning, but later on it was shifted to Kānyakubja or Kanauj. Under Harsa Brahmonism and Buddhism lived at peace, but after his death Buddhism grew aggressive at Kānyakubja and began to persecute the followers of the older religion. Even in Harsa's time Bengal was known not only as the stronghold of Brahmanism, but as an inveterate enemy of Buddhism. King Śaśāṅka of Bengal had treacherously murdered Harsa's elder brother Rājyavardhana, who in his early days had accepted Buddhism and is referred to in the inscriptions as Paramasaugata. Śaśāṅka hated Buddhism and did his best to extirpate it. He is known to have dug up and burnt the holy Bodhi-tree at Gayā and persecuted the Buddhists in

(11) See the Madhuban Copperplate of Harsa in *Epigraphia-Indica* Vol. I p. 67.

diverse way The same pro-Brahmanic and anti-Buddhistic tradition continued in Bengal after Śaśāṅka. It therefore sounds quite reasonable that Brāhmanas following Vedic religion should migrate to Bengal from Kāṇvakubja in order to be able to follow their ancient religion of sacrifice without molestation

A few more details about Bhatta Nārāyaṇa can be gathered from his drama Thus we know that he was a Vaiṣṇava or devotee of Viṣṇu Out of the three stanzas that constitute the Nāṇdī, two are in praise of Viṣṇu, and even in the third, which glorifies Śiva, reference to Viṣṇu is made in such a manner as to bring out the superiority of that good to Śiva¹² Then again in the body of the drama whenever the author has occasion to speak of Kṛṣṇa, he does so in terms which unmistakably show that he holds the Yādava chief to be an avatar of Viṣṇu and looks upon him as the highest Brahmanas itself¹³ Further, like all dvaita

(12) 'विष्णुना सस्मिता' 1 3 Vide our note on this passage See also iii 10 and our note thereon

(13) Read in this connection the following.

(1) भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतं भरतकुलम् etc' p 3

(2) 'तत स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुलकुलम् etc.' p 20.

(3) 'सहदेव —आर्य, किमसौ दुरात्मा सुयोधनहृत्को वासुदेवमपि भगवन्तस्त्वेन रूपेण न जानाति ।

भीमसेन—वत्स, मूढ खल्वयं दुरात्मा कथं जानातु । पश्य ।
आत्मारामा विहितरतयो निर्बिकल्पे समाधौ
ज्ञानोत्सेकाद् विघटिततमोऽग्रन्यय सत्त्वनिष्ठा ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तं मोहान्ध कथमयमसुं वेत्तु देव पुराणम् ॥ २३ ॥

Act i p. 21.

(4) 'नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु ।' p. 23.

(5) 'यत्किञ्चनकारितामधिक्षिपति विधेर्मगवति नारायणे ।' p. 155.

(6) 'पदवीमासाद्य भगवता वासुदेवोक्तम्' p 156

(7) 'अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः ।' p. 160.

philosophers Bhatt Nārāyaṇ held that the best means of reaching the Lord and obtaining emancipation was undivided or sole devotion to Him¹⁴ Adisūra is supposed to be the original ancestor of the Sena dynasty of Bengal. Evidence of inscriptions shows that the members of this dynasty were staunch Brahmanists and the object of their worship was Viṣṇu¹⁵. So it looks quite natural that the Vaiṣṇava Adisūra should invite the Vaiṣṇava Bhatta Nārāyaṇa to his court.

That Bhatta Nārāyaṇa was a Vaiṣṇava there is absolutely no doubt. It is further made out on the strength of stanzas i. 23 and vi. 43 and 45 that he belonged to the Pañcarātra school of the Vaiṣṇavas. The earliest account of the Pañcarātra religion, which is also known as Sātvata, Bhāgavata or Ekāntika Dharma, is contained in the Nārāyaṇa Section of the Śāntiparvan of the Mahābhārata. As a close student of the Mahābhārata Bhatta Nārāyaṇa naturally must be familiar with the tenets of the Pañcarātra

[Continued from the preceding page]

- (8) 'यदेवस्त्रिभुवननाथो भणति तत् कथमन्यथा भाविष्याति ।'
- (9) 'को हि नाम भगवता सदृष्ट विकल्पयति । देवस्य देवकीनन्दनस्य बहुमानात् ।' p. 161
- (10) 'कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलोक सदृशति ।' p. 175
- (11) 'अयेभगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । देव कुतस्तस्य विजयादन्यथस्य भगवान् पुराणपुरुषो नारायण स्वय मङ्गलान्याशास्ते ।
कृतगुरुमहदादिक्षोभसभूतमूर्ति
गुणिनमुदयनाशस्थानहेतु प्रजानाम् ।
अजममरमचिन्त्य चिन्तयित्वापि न त्वां
भवति जगति दुःखी किं पुनदव दृष्ट्वा ॥ ४३ ॥ Act vi p 197 .
- (12) 'न किञ्चिद् ददाति भगवान् प्रसन्न ।' p 199
- (14) 'भवतु च भवद्वक्तिद्वैत विना पुरुषोत्तम' vi. 46. This stanza is sometimes so interpreted as to make out Bhatta Nārāyaṇa a follower of the Advaita School. This, we think, is entirely wrong. Vide our notes on the stanza द्वैत विना भाक्ति just means एकान्तिक भाक्त, so well known in the Bhāgavata Saṁpradāya.
- (15) Vide Cunningham's Reports of the Archaeological Survey of India, Vol. XV, Appendix—Note on the History of Bengal.

religion. It is possible he was a follower of this type of Vaisnavism. We cannot say anything with certainty beyond this. The stanzas on which Bhatta Nārāyaṇa's partiality for the Pañcarātra school is sought to be based contain no reference to any exclusive Pañcarātra doctrines. It is true that Bhatta Nārāyaṇa suggests in his play that Vāsudeva is the supreme deity and that the best means of attaining salvation is undivided devotion. But these tenets do not form the exclusive property of the Pañcarātra school. Its special characteristic is the doctrine of the four vāṇas or forms of the Supreme and there is no reference to this in the *Venīsamhāra*. It may be said that there was no occasion to refer to this technical belief of the Pañcarātras in the course of the drama. This is quite correct and that is exactly why we say that while it is possible that Bhatta Nārāyaṇa may have been a Pañcarātra, there is nothing definite in the play to show that he actually was.

Something may further be gathered about Bhatta Nārāyaṇa's general learning from the *Venīsamhāra*. As the tradition says he was invited for the performance of a sacrifice it may be taken for granted that he was well versed in sacrificial literature and in the science of Karma-Mīmāṃsā. This finds confirmation in the fact that he compares war with a sacrifice¹⁶. As he writes a drama based on the *Mahābhārata*, his close study of that great epic must be presumed. Stanzas i 23 and vi 43 and 45 show that the author was acquainted with the tenets of Yoga, Sāṃkhya and Vedānta Philosophy. As in his dramas Bhatta Nārāyaṇa uses a large number of figures of speech, we conclude that he had studied the *Alamkāraśāstra* as well. The elabo-

(16) Read

द्रौपदी —नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसल क्षणे क्षणे समरदुन्दु-
भिस्ताड्यते ।

भीमसेन —देवि, किमन्यत् यज्ञं प्रवर्तते ।

द्रौपदी —(सविस्मयम्) क एष यज्ञः ।

भीमसेन —रणयज्ञः । तथाहि

चत्वारो वयमृत्विजः स भगवान् वर्मोपदेशं हरिः

समामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

कौरव्याः पशवः प्रियापरिमवक्त्रेशोपशान्तिः फलः

राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥२५॥

Act i p 23

rate instructions for finding out the whereabouts of Duryodhana, which Yudhisthira issues at the commencement of Act VI, show that Bhatta Nārāyaṇa must have studied works on Rājanīti or policy such as the Arthaśāstra of Kauṭilya

In concluding this section on the Personal Account of the Author we desire to state that we have taken it for granted that Bhatta Nārāyaṇa, who according to the Bengal chronicles, was invited by Ādisūra from Kānyakubja was identical with the author of the Venīsamhāra. The chronological position, which the Venīsamhāra occupies in Sanskrit literature, does not militate against this identification. It must at the same time be pointed out that none of the chronicles says that the Brāhmana, Bhatta Nārāyaṇa, who was invited by Ādisūra, was a poet and the author of the Venīsamhāra

2 THE DATE OF BHATTA NĀRĀYAṆA

Ancient Indians achieved eminence in many departments of learning, but they lacked historical sense. This may perhaps be so because they were not much interested in the affairs of this world, which they regarded only as a place of preparation for the next. Whatever that may be, there is much truth in Max Müller's remark that history in the ordinary sense of the word is unknown to Indian literature. The result of this is that the dates of Sanskrit poets are far from being precisely settled. We consider ourselves fortunate if we are able to assign a poet to a particular century or at best to the first or second half thereof. Sometimes dates once fixed have to be revised in the light of new evidence subsequently discovered. 'All dates given in Indian history,' says Whitney, 'are pins set up to be bowled down again' ¹⁷

Two kinds of evidence are usually relied upon in determining the dates of Sanskrit authors viz internal and external. Internal evidence takes the form of a reference to, or quotation from, a previous writer by the author in question in his works. Such reference or quotation gives us the *terminus a quo* or the backward limit for the date of the author. External evidence consists in a reference to or quotation from the author by some subsequent writer and it supplies the *terminus ad quem* or the forward limit, later than which the author cannot be supposed to have flourished.

As regards internal evidence the *Venīsamhāra* of Bhatta Nārāyaṇa does not furnish any. There is no reference in it to any previous author. No other work of Bhatta Nārāyaṇa, where such evidence can be sought, is also available. But we possess ample evidence to determine the *terminus ad quem* for the *Venīsamhāra*. Bhatta Nārāyaṇa's drama proved very popular with writers on Sanskrit rhetoric or *Alaṅkāraśāstra*. They quoted from it on many occasions to illustrate different topics in their works. The most eminent of these writers, chronologically arranged, are Vāmana (750-800 A D), Anandavardhana (840-870 A D), Dhanañjaya (950 A D), Bhojarāja (1005-1054 A D), Īśemendra (1025-1075 A D), Mammata (1100 A D) and Viśvanātha (1350 A D)¹⁸. It is not necessary to go into the details of the quotations from the *Venīsamhāra* that are found in the works of all these rhetoricians. We shall only refer to Vāmana who is the earliest of these writers and is assigned to the latter half of the eighth century. In his *Kāvyālaṅkārasūtravṛtti* Vāmana has quoted from the *Venīsamhāra* at least four times. Once he quotes a line to illustrate the figure *Sahokhi*¹⁹ and three times more he notes and defends three ungrammatical forms of Bhatta Nārāyaṇa²⁰. Thus it is settled that the date of Bhatta Nārāyaṇa is some time anterior to 750 A D.

A piece of external evidence may be used in the case of Bhatta Nārāyaṇa to obtain the *terminus a quo* or the back-

- (18) The dates, which are given in parenthesis, do not represent the span of life of the various writers, or the year of their birth or death, but the period in which or the year about which the literary activity of the authors lay.
- (19) Read 'वस्तुद्वयस्य क्रियोस्तुल्यकालयोरेकेन पदेनाभिधानं सहसद्वयसामर्थ्यात् सहोक्ते । यथा "अस्त भास्वान् प्रयात सह रिप्पिरय सह्ययन्तां बलानि" (Ve v 36d) under काव्यलकारसूत्र 4 3. 28.
- (20) Read 'तेन "सुभ्र कि सभ्रमेण" (Ve ii 19—Here the reading adopted in our text is "मार कि सभ्रमेण") अत्र सुभ्रशब्द उक्ते सिद्धो भवति । उक्ते त्वसति सुभ्रूरीति स्यात् ।' under 5 2 48; 'णिज्यर्णानवगतां तु णिच् प्रयुज्यत एव । यथा "सयमायितुमारब्ध" (Ve i, p 20—Here our reading is "सयन्तुमारब्ध") under 5 2 77; and "पतित वेत्स्यासे क्षितौ" (Ve iii—Here our reading is "द्रस्यासे") इत्यत्र वेत्स्यासीति न सिध्यति । इद्रप्रसङ्गात् । आह । पदमज्ञातं सिध्यति । वेत्स्यासीति पद मज्यते वेत्सि-आसि । असीत्यय निपातस्त्वमित्यासिभयं ।' under 5. 2 82.

ward limit also, though this evidence cannot be considered to be of a conclusive character. In the introductory stanzas to his *Harṣacarita* Bāna mentions some of his distinguished predecessors in the domain of poetry either by their names or by their works²¹. If Bhaṭṭa Nārāyaṇa had preceded Bāna, he would have been referred to by him. But Bāna does not mention either our poet or his drama. This means that Bhaṭṭa Nārāyaṇa came after Bāna. Bāna flourished in the first half of the seventh century. Putting together the results of these two pieces of external evidence we come to the conclusion that Bhaṭṭa Nārāyaṇa must have lived some time between 650 and 750 A. D.

Three other considerations confirm this conclusion. We have seen before that according to Bengal tradition Bhaṭṭa Nārāyaṇa was the chief of the Kānyakubja Brāhmaṇas who had been invited to settle in that province by King Ādisūra. The date of Ādisūra is not definitely fixed. But he is regarded as the traditional progenitor of the Sena Dynasty, which according to Cunningham reigned in Bengal between 650 and 1108 A. D. Ādisūra thus must have reigned in the latter half of the seventh century A. D. and Bhaṭṭa Nārāyaṇa, who was his contemporary according to tradition, must consequently be assigned to the same period.

In Hiuen Tsang's account of his travels a king of Nepal of the name of Amśuvarman is mentioned. His sister Bhogadevī was married to a Prince Śūrasena. This Śūrasena is identified with Ādisūra, the founder of the Sena Dynasty. Amśuvarman is known to have ruled about 644-652 A. D.²² This gives the latter half of the seventh century as the period of Ādisūra and consequently that of our poet.

(21) These writers are in all nine viz Vyāsa, the author of the *Vāsavadattā*, Bhaṭṭara Haricandra, *Sātavāhana*, *Pravarasena*, Bhāsa, *Kālidāsa*, the author of the *Bṛhatkathā* and *Āḍhyarāja*. It will be noticed that one notable omission in this list is *Vālmīki*. Surely, the *Rāmāyaṇa* must have existed in Bāna's days and *Vālmīki* certainly deserved note. Why he was not mentioned we cannot say. That is why we have remarked above that this piece of evidence cannot be considered to be of a conclusive character.

(22) See Reports of the Archaeological Survey of India by Cunningham, Vol. XV, Appendix. Note on the History of Bengal.

(23) See Beal's *Buddhist Records of the Western World*, Vol. II, p. 81, foot-note 102.

The second consideration which confirms this date is derived from contemporary history. We have seen before that religious persecution was the reason that induced Bhaṭṭa Nārāyaṇa and his associates to migrate from Kānyakubja to Bengal. It has also been shown above that Buddhism was in the ascendant in Kānyakubja in the second half of the seventh century. This consequently must have been the period in which our author migrated to Bengal from Kānyakubja where the practice of the ancient Vedic religion of sacrifice, involving slaughter of animals, must have been forbidden.

The third consideration refers to the style and the general construction of the drama. These indicate that Bhaṭṭa Nārāyaṇa belonged to what may be styled the age of Bhavabhūti.²⁴ Bhavabhūti flourished towards the end of the seventh and the beginning of the eighth century, that is, some time between 675 and 725 A. D. It cannot be known whether Bhaṭṭa Nārāyaṇa was a predecessor, contemporary or successor of Bhavabhūti. But we shall not be wrong if we assign him to the second half of the seventh century.

From the above it will be seen that various considerations point to the second half of the seventh century as the date of Bhaṭṭa Nārāyaṇa.

A few other matters connected with this topic may be mentioned before concluding this section.

The Kṣitiśavamsāvalīcarita contains the history of the dynasty of which Bhaṭṭa Nārāyaṇa is supposed to be the founder. We therefore naturally look to this book for determining the date of our poet. But as we remarked above chronicles of this kind do not possess much historical value. This is proved by the date which the Kṣitiśavamsāvalīcarita gives for Bhaṭṭa Nārāyaṇa. According to this work King Ādisūra settled Bhaṭṭa Nārāyaṇa and his associates in his kingdom in the Śaka year 999, which is 1077 A. D.²⁵ As Vāmana, who flourished in the latter half of the eighth century A. D., quotes from the Venīsamhāra, eleventh century can obviously not be accepted as the date of our author. Rājendra Lal Mitra's 1072 A. D. as the

(24) For comparison of the two poets in matters of style etc. vide below Section X 'Bhaṭṭa Nārāyaṇa and Bhavabhūti'.

(25) Read 'इति श्रुत्वा तेन ब्राह्मणेन सार्धं दूतात् प्रेष्य बहुमानपुरं सर भट्टनारायण-
दक्षश्रीहर्षछाण्डवेदगर्भसंज्ञकान् आनीय नवनवत्यधिकनवशतीशकादे
प्रागुपकल्पितवासे ।' निवेशयामास ।' क्षित्तीशवशावलिचरित' p. 2.

correct date Bhaṭṭa Nārāyaṇa has also to be rejected for the same reason

Wilson gives 'about the eighth or ninth century' as the probable period of the composition of the *Veniśamhāra*. If the expression 'about the eighth' means the period comprising, say, 675 to 725 A D, Wilson is right. Ninth century is of course out of question for the same reason which rules out the date given by the *Kṣītisavamsāvalīcarita*. At the same time it must be confessed that Wilson's fixing the date of the *Veniśamhāra* as 'about the eighth or ninth century' was certainly admirable, for we must remember that he wrote more than a hundred years ago,²⁶ when materials for discussing such problems were extremely scanty.

We now quote Wilson's remarks on this question. Says he, 'There is nothing in the play to furnish a clue to its date. It is frequently cited in the *Kāvya-Prakāśa*, the *Daśa-Rūpaka*, and *Sāhitya-Darpana*, to which works it is consequently anterior. According to tradition, the author, Bhaṭṭa Nārāyaṇa, was one of the Kanouj Brāhmanas invited into Bengal by Ādisūra, from whom the Brāhmanas of that province are descended; he was of the Sāṇḍilya family. Ādisūra is supposed to have reigned three centuries before our era, but if we may place any dependence on Abulfazl's list of Bengal kings, he was the twenty-second prince in ascent from Belāl Sen, who, it is well known, reigned in the thirteenth century. Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhaṭṭa Nārāyaṇa, the *Veniśamhāra* might have been written about the eighth or ninth century, a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude, agreeably to tradition, that it was among the earliest results of the introduction of Brahmanical literature into Bengal.'²⁷

Julius Grill in the *Kritische Einleitung* (Critical Introduction)²⁸ to his edition of the *Veniśamhāra*, published

- (26) The first edition of Wilson's well-known work 'Select Specimens of the Theatre of the Hindus' was published in 1827.
- (27) 'Theatre of the Hindus' Vol II, p 343-344. In the above quotation proper names have been transliterated according to modern system.
- (28) English translation of Grill's *Kritische 'Einleitung'* by L. R. Vaidya was published in his edition of the *Veniśamhāra* by N. B. Godbole (1895) under the heading 'Ink Memorandum by L. R. Vaidya.'

in 1871, discusses the question of the date of Bhaṭṭa Nārāyaṇa and comes to the conclusion that our poet must have lived in the sixth or seventh century A. D.

Max Muller suggested²⁰ that Bhadrānārāyaṇa, who is mentioned in the Harṣacarita as a companion of Bāṇa in his wanderings was identical with Bhaṭṭa Nārāyaṇa. This makes our poet a contemporary of Bāṇa.

3 THE WORKS OF BHATTA NĀRAYANA

The Veṇīsamhāra is the only work of Bhaṭṭa Nārāyaṇa that is at present known to us. But there are reasons to believe that he must have written other works as well. In the Introduction to the Veṇīsamhāra some Mss. speak of the drama as 'a new composition'²⁰ of the poet. This means that Bhaṭṭa Nārāyaṇa was the author of some other drama or dramas. What this drama or these dramas were that preceded the composition of the Veṇīsamhāra we have no means of finding out in the present state of our knowledge.

The Daśakumāracarita, which goes under the name of Daṇḍin, is known to be the work of more than one author²¹. It consists of the Pūrvapīṭhikā, the Daśakumāracarita (proper) and the Uttarpīṭhikā or Śeṣa. Of these only the Daśakumāracarita (proper) is the work of Daṇḍin. Two versions²² of the Pūrvapīṭhikā are at present available. From a stanza occurring at the end of a Ms. of the second, but little known, version we learn that it is the work of

(29) Max Müller's suggestion was as a matter of fact based on inaccurate reading of the passage concerned. Among the companions of Bāṇa's wanderings are mentioned 'प्रणयिनौ भट्टनारायणौ.' 'भट्टनारायणौ' was evidently mis-read by Max Müller as भट्टनारायणो which he suggested was identical with भट्टनारायणो

(30) See Grill's edition, p 129, where the readings 'अभिनवकृतिम्' and 'कृतिमाभिनवम्' for 'कृतिम्' in the passage 'भट्टनारायणस्य कृतिं वेणीसद्वारं नाम नाटकं प्रयोक्तुमुद्यता वयम्' (p 8 our edition) are given.

(31) Vide Section X entitled 'The Authors of the Daśakumāracarita' from the Introduction to our edition of the Daśakumāracarita.

(32) The first and well-known version is the one that is usually printed in the current editions of the Daśakumāracarita. The second version was unknown till 1919, when it was published as an Appendix by the late Mr. G. J. Agashe to the Second Revised Edition of the Daśakumāracarita in the Bombay Sanskrit And Prakṛta Series.

Bhaṭṭa Nārāyaṇa and that the scribe Hariśarma wrote because he could not secure the original Pūrvapīṭha Dapḍin.²² Now no other poet bearing the name Bhaṭṭa Nārāyaṇa is known. So we may presume that this Bhaṭṭa Nārāyaṇa is identical with our author. This means besides the Venisamhāra our author wrote a Pūrvapīṭha to complete the incomplete Daśakumāracarita of Dandina.

Vallabhadeva (about the fifteenth century) quotes his Subhāṣitāvalī seven stanzas under the name Bhaṭṭa Nārāyaṇa, and one more under the name Nārāyaṇa. It is also considered by Peterson to belong to our author. Of these eight stanzas⁸⁴ only one viz No 79 occurs in the Venīśaṁhāra as one of the three stanzas⁸⁵, which of the Nāndī according to some MSS. These three st. are not incorporated in the text of any of the printed editions but are always noted as variants to three others which are recognised as forming the proper Nāndī of the drama. These seven stanzas, which Vallabhadeva quotes as Nārāyaṇa's, must have come from some other works of our author, which are at present unknown.

Sārngadhara (1363 A. D.) in his anthology *Sārngadharapadhati* quotes nine stanzas⁶⁶ under the name of Bhaṭṭa and these are all found in the *Viśvānātha*. He has again quoted two stanzas⁶⁷ more. Other anthologies are found under the name of Bhaṭṭa. One of these is the same as No. 79 of the *Sūtra* which we have seen forms one of the three stanzas. The other is not found in the *Viśvānātha*, but is supposed to be a variant Nāndī. The other is not found in the *Viśvānātha*, but is supposed to be a variant Nāndī. The other is not found in the *Viśvānātha*, but is supposed to be a variant Nāndī.

A drama, called Jānakīparinaya, is mentioned in a catalogue of MSS as the work of Bhatta Nārāyana. Not having seen the MS., we are unable to say whether the Bhatta Nārāyana is the same as our author. If he be the same, the Jānakīparinaya would be another drama of our author.

4 ANOTHER NAME OF BHATTA NARAYANA

Nārāyana is a very common name in India and Bhatta is an honorary title implying eminence in learning. Bhatta is specially assumed by those who achieve distinction in Alamkārasāstra or the science of rhetoric. Numerous writers of the name of Nārāyana are known. Autrecht in his Catalogus Catalogorum mentions quite a number of them. But Bhatta Nārāyana appears to be the exclusive name of the author of the Venīsamhāra.

We have seen before that the Śārngadhara-padhati quotes nine stanzas from the Venīsamhāra under the name Nārāyana Bhaṭṭa. This indicates that Bhaṭṭa Nārāyana was sometimes referred to as Nārāyana Bhaṭṭa as well. This latter form of the name can however not be regarded as exclusive, for writers bearing the name Nārāyana might be called Nārāyana Bhaṭṭa as a mark of honour and are actually so called.

Mention has been made above of two other stanzas of Bhaṭṭa Nārāyana that are quoted in the Śārngadharapadhati. Now these stanzas are quoted by Śārngadhara under the name Nīśā-Nārāyana. One of these stanzas, viz. Utiṣṭhantya ratānte etc., has been quoted by Vallabhadeva in his Subhāsitāvalī under the name Bhaṭṭa Narayana. This leaves no doubt in our mind as to whom Śārngadhara means by Nīśā-Nārāyana. He certainly refers to our author by that name. Nīśā-Nārāyana then is the other name of the author of the Venīsamhāra.

Why Bhatta Nārāyana was called Nīśā-Nārāyana is not known. But it looks as if he was so called because in some stanzas of his the word Nīśā occurred prominently. What this stanza was is again not known. The Śārngadharapadhati mentions a poet called Nīdrā-darīdra, who evidently received that epithet because he used that expression pro-

(38) See Catalogue of Sanskrit Manuscripts in Mysore and Coorg by Lewis Rice (1884) p. 256.

minently in a stanza of his³⁹ Two more cases of such nicknames may be quoted According to some people Bhavabhūti was a title of the author of the Uttaraiāmcarita, whose real name, they say, was Śrīkantha⁴⁰ But he gained this title because he composed a line in which the word Bhavabhūti figured prominently⁴¹ Ācārya Dīksita, the grand-father of Appayya Dīksita, was known by the title Vaksasthalācārya King Kṛṣṇa Deva Rāya of Vijayanagara (1509-1550 A D) once visited Kāñci As he sat before the idol of Varada (a name of Viṣṇu) in company with his wife, worshipping the deity, Ācārya Dīksita composed a stanza, which contained a flattering reference to the beauty of Kṛṣṇa Deva Rāya's queen⁴² This pleased the Vijayanagara king so much that he decreed that the author be thenceforward known as Vaksasthalācārya

- (39) That stanza runs as follows It is No 3454 of the Sārṅga-dharapaddhati

जाने कोपपरा मुग्धा प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मा सस्पृश पाणिनेति रुदती गन्तु प्रवृत्ता तत ।
नो यावत् परिरम्य चादुःखतैराश्रानयामि क्षण
भ्रातस्तावद्द शठेण विधिना निद्राऽरिद्र कृत ॥

- (40) We do not hold this view To say so is, we believe, completely to misunderstand the words in the following passage , नील कण्ठस्यात्मनो भव श्रीकण्ठपदलाञ्छन पदवाक्यप्रमाणो भवभूतिनाम जतुवणा पुत्र महावीरचरित-प्रस्तावना Here the words नाम and लाञ्छन are quite decisive They show that Bhavabhūti is the name and Śrī-kantha the title of the poet
- (41) The line, which according to some secured for Śrīkantha the title Bhavabhūti, is either ' साम्वा पुनातुभवभूतिपत्रमूर्ति ' or ' गिरिजायो कुचौ वन्दे भवभूतिसिताननौ ' It seems clear that these lines arose after the name rather than the name spring from the lines
- (42) This stanza runs as follows

आचित् काञ्चनगाराङ्गी वीक्ष्य साक्षादिव श्रियम् ।
वरद सशयापन्नो वक्ष स्थलमवैक्षत ॥

The significance of the stanza will be understood if we remember that Viṣṇu is supposed to have Lakṣmī permanently residing on his chest When therefore the God saw before him a lady, who seemed to be Lakṣmī incarnate, he wondered whether the Goddess had left her usual place and looked at his chest to make sure that she was there The ultimate idea in the stanza is that the queen was so like Lakṣmī that even Varada mistook her for his wife.

II THE DRAMA

1 THE TITLE OF THE DRAMA

Venīsamhāra¹, the title of this drama, means the tying up or rearrangement of the loose dishevelled hair of hair. It has reference to the vow of Bhīmasena, which forms the central topic of the drama. In suggesting to us the nature of this vow Bhaṭṭa Nārāyaṇa has introduced a change of far-reaching consequence in the original account of the Mañabhārata and in order to call special attention to this change we are devoting a separate section to this title.

In that notorious gambling match between the Pāṇḍavas and the Kauravas, Yudhishthira lost all his wealth and possessions owing to the deceitful tricks of Sakuni. Ultimately he staked himself and his brothers and even his wife and when he was defeated in the game once more, the Pāṇḍavas and their queen became the slaves of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly. She refused on the ground that she was not in a fit condition to go there. Duryodhana then sent his brother Duśśāsana to bring her. He dragged her by her hair into the hall in spite of her protestations and pulled her only garment in his attempt to strip her naked. Duryodhana had already bared his thigh and showed it to the Pāncāla Princess intimating thereby his desire that she should occupy it. Bhīmasena's ire was roused. By all the holy things in the world he vowed that for those indignities heaped upon Draupadī he would tear up the chest of Duśśāsana and drink his blood and that he would break the thighs of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana rearrange the dishevelled hair of Draupadī, who was therefore to allow her hair to remain in that disordered condition till he fulfilled his vow.* It is to this latter part of Bhīmasena's vow, concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that reference is made in the title of the drama.

(1) There are three grammatical and three exegetical explanations of the title Venīsamhāram. For these see Notes to our edition, pp 1-4

We desire to point out here that that particular portion of Bhīmasena's vow (printed in *Italics* above), which is referred to in the title of the drama, finds no sanction in the *Mahābhārata*. There is no reference to it in the *Sabhāparvan*, which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāṇdava princes. In the *Śalpayarvan* also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood. Further, in the description of the life the Pāṇdavas led in the forest and in the capital of Virāṭa there is no reference to Draupadī's allowing her hair to continue disordered with a view to their being ultimately rearranged by Bhīmasena in the manner stated above. From the *Sabhāparvan* onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood. It would therefore appear that this part of Bhīmasena's vow is Bhatta Nārāyaṇa's own addition and it is easy to see that from the dramatic point of view it is of the utmost importance. But this fact does not appear to have struck any of the previous editors or annotators of the drama.

That this addition of Bhatta Nārāyaṇa to Bhīmasena's vow has had immense influence on subsequent literature and on people's ideas about this episode from the *Mahābhārata* can be easily seen. Numerous dramas dealing with the life of Draupadī and of the Pāṇdavas subsequent to the incidents of the *Sabhāparvan* have been written in modern Indian languages. And everywhere Draupadī has been depicted as allowing her hair to hang loosely on her back, because she was not to tie them up till Bhīmasena killed Duryodhana and rearranged them with hands gory with his blood. On the stage whenever Draupadī appears, her hair hangs loosely on her back. People are hardly aware that this condition of Draupadī is due to Bhatta Nārāyaṇa's innovation and that the *Mahābhārata* knows nothing about it. On the contrary the general belief is that in the *Mahābhārata* itself Bhīmasena's vow was exactly as Bhatta Nārāyaṇa depicts it to be. Such has been the tremendous influence of the *Veṇīsaṃhāra* on men's ideas about the *Mahābhārata*.

A similar case may be quoted to illustrate how a dramatist's work influences people's ideas about historical facts. Shakespeare portrays Henry V as his ideal man of

structed his Prastāvanā with great skill. There is nothing unnatural about it and it satisfies all the requirements so admirably

✓ Reading between the lines of the Prastāvanā one is always able to form some ideas regarding the dramatist's position in the literary world. This Prastāvanā does not reveal Bhaṭṭa Nārāyaṇa as having attained a very great literary eminence. He does not even appear to feel sure that the audience would give him a patient hearing. He has therefore to plead, more or less helplessly, even like Kālidāsa in his Vikramorvaśiyam, that attention may, for one reason or another, be kindly paid to his performance³. There seems to be no doubt that when Bhaṭṭa Nārāyaṇa wrote this passage, he had Kālidāsa's Vikramorvaśiya stanza before him. Kālidāsa's influence on Bhaṭṭa Nārāyaṇa is visible in this Prastāvanā in another place also. When the Pāripārśvika enters he asks the Sūtradhāra, 'Concerning which season should the song be sung?' The Sūtradhāra answers by saying that the song should refer to the autumn, which has just set in. All this appears to be almost an exact copy of the dialogue between the Sūtradhāra and the Natī in the Śākuntalā⁴. ✓

✓ A dramatic Prastāvanā is, according to writers on rhetoric, of five kinds. The Prastāvanā of the Venīsaṃhāra belongs to the Kathodghāta type, which is one of these

- (3) With Bhaṭṭa Nārāyaṇa's 'तदत्र कविपरिश्रमानुरोधाद्वा उदात्तक्यावस्तु गौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये' compare Kālidāsa's 'प्रणयिषु वा दाक्षिण्यादयवा सदस्तुपुरुषबहुमानात् । श्रुणुत मनोभिरवहितै क्रियामिमां कालिदासस्य' V. I. 2.

- (4) Compare the following:—

नटी—अथ कतम पुनर्ऋतुमधिकृत्य गास्यामि ।

सूत्रधार.—नन्वमुमेव तावदचिरप्रवृत्तमुपभोगक्षमं प्रीप्सुसमयमाधिकृत्य गीयताम् ।
सप्रति हि ।

—अभिज्ञानशाकुन्तल

पारिपाथिक —भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधार —नन्वमुमेव तावत् शरत्समयमाश्रित्य प्रवर्त्यतां सगीतकम् ।

तथा ह्यस्या शरादि ।

—वेणीसंहारे

five⁵. The Kathodghāta Prastāvanā is that in which a character makes his entrance on the stage, repeating a sentence of the Sūtradhāra or making reference to what the Sūtradhāra has said. In the Venīsamhāra Bhīmasena enters, repeating a few words of the Sūtradhāra and expressing his resentment at the general tenor of the Sūtradhāra's stanza⁶. The Prastāvanās of the Ratnāvalī and the Mudrārāksasa also belong to this Kathodghāta type ✓

4 SUMMARY OF ACT I

The Pāṇḍavas have fulfilled the condition of twelve years' residence in the forest and further one year's residence *incognito*. Duryodhana is yet unwilling to restore to them their legitimate share of kingdom. Both sides prepare for war. The pious Yudhishthira becomes alarmed at the prospect of the impending calamity and a last attempt to settle matters amicably is determined upon. Lord Śrīkrṣṇa is chosen as the mediator of peace and he has already departed on his mission. Everybody is looking forward to the expected peace with a feeling of relief. But Prince Bhīmasena is of another mind. He cannot stand peace with the hated Kauravas and consequently does not like the Lord's departure for Duryodhana's camp. His ire is roused when he finds the Sūtradhāra exulting in the prospect of peace and in a mood of bitter resentment he makes his entrance on the stage, followed by his beloved brother Sahadeva, and the drama proper begins.

Sahadeva tries to allay the anger of Bhīmasena, but Bhīmasena is not in a mood to listen to any argument. He is even ready to revolt against the authority of Yudhishthira and wants to destroy the Kauravas single-handed. In rage he starts for the armoury, for which he mistakes, Draupadī's

(5) Read

उदघानक कथोदघात प्रयोगातिशयस्तथा ।

प्रवर्तनावगालने पञ्च प्रस्तावनाभिदः ॥ 33

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।

अवेत् पात्रप्रवेशश्च कथोदघातः स उच्यते ॥ 35

—साहित्यदर्पण

- (6) The Sūtradhāra says in i 7d 'स्वस्या भवन्तु कुस्त्राजसुता समृत्त्या'
Bhīmasena's words in i 8d are 'स्वस्या भवन्ति मयि जीवन्ति
घातैराष्ट्राः'

quadrangle On being reminded of his mistake, he decides to wait for the Queen's arrival, for he wants to take leave of her before embarking upon the task of effecting his fell revenge Sahadeva in the meanwhile tries to explain to him the circumstances under which and the motive with which Yudhiṣṭhira made his overtures of peace and informs him of the condition viz the grant of five villages, on which peace is sought to be effected Bhīmasena flouts his words, and being most painfully surprised at Yudhiṣṭhira's low demand, absolutely refuses to associate himself with such peace

• At this juncture Draupadī makes her entrance Tears are rising in her eyes Sahadeva fears that her sight would add fuel to the already blazing fire of Bhīmasena's anger. And what had happened was this Draupadī along with her co-wives had gone to pay customary obeisance to Gāndhārī. On her way back she was seen by Duryodhana's wife Bhānumatī, who made a cruel and insulting reference to her loose hair which, she said, must now be tied, in view of the peace that the Pāndavas were striving to bring about by means of only five villages This is too much for the already excited Bhīmasena, who, while impatiently rising from his seat, declares that in a short time he will break the thighs of Duryodhana and tie up Draupadī's hair with hands gory with his blood

Behind the curtain a great noise is heard and a drum is loudly beaten A Chamberlain enters in haste and informs Bhīmasena that Lord Kṛṣṇa has returned, his mission having proved unsuccessful, and that Yudhiṣṭhira has ordered hostilities to be commenced forthwith Taking an affectionate farewell of their Queen, Bhīmasena and Sahadeva then depart in order to have an interview with Kṛṣṇa and Yudhiṣṭhira.

5 CRITICAL APPRECIATION OF ACT I

¶ The first Act of the Venīsaṃhāra is from the dramatic point of view highly successful Except for two matters

- (7) The first is connected with the use of the word कृष्णागमनम् in the passage 'अत्रोपावृत्त्यै पालयतु कृष्णागमनम्' p 10 (Text) For the objectionable feature in this passage pp 36-37 Notes. The second point refers to the significance that Bhaṭṭa Nārāyaṇa attaches to Yudhiṣṭhira's demand of five villages and that is explained to Bhīmasena by Sahadeva on pp. 13-14 (Text) For the confusion which Bhaṭṭa Nārāyaṇa has created in the explanation of this significance see pp 42-44 (Notes).

there is here nothing defective. Rules of Sanskrit dramaturgy do not allow the division of an Act into scenes. An Act constitutes so to say one long scene, for the stage is not to be left vacant during its course. Yet it is always possible for the purposes of criticism to look upon an Act as made of a certain number of scenes and the dramatist's skill of plot-construction lies in the way in which he weaves these scenes together so as to create the impression of a consistent Act, free from all artificialities.

The first Act consists of three scenes. The first scene contains the conversation between Bhīmasena and Sahadeva and ends with stanza 14. The second is very small and is made up by the short dialogue between Draupadī and her maid and closes with Draupadī's decision to stay in a secluded place and listen to what Bhīmasena has to say in his angry mood. The third scene is the longest in the Act and extends from Bhīmasena's speech at the bottom of p. 12 to the end of the Act on p. 24.

It will be seen that these three scenes have been very cleverly managed. They follow one another with logical precision. The way in which Bhatta Nārāyana has brought about the meeting of Bhīmasena and Draupadī is so skilful. Enraged at Yudhishthira's attempts to make peace and determined on breaking loose from his authority and on wrecking his vengeance single-handed, Bhīmasena naturally turns his steps toward the armoury, where he wants to provide himself with his terrible mace. But rage deceives him regarding the exact locality of the arsenal and he finds himself before Draupadī's quadrangle. This is a very fine and natural touch. As his revolt against Yudhishthira's authority proceeds from his high regard for Draupadī, whose wrongs he intends to avenge, it is quite natural that he should desire to bid farewell to her before embarking on his mission. He is therefore glad to realise his mistake and tries to see the Queen. All this is so natural. Then again the way in which inspite of himself, Bhīmasena is led to inquire about the condition on which peace is sought to be effected viz. the introduction of the expression *Kṛsnāgamanaṃ*, marks the poet's skill. The anger into which Bhīmasena flies, when he learns the condition of five villages, so natural in itself, is very cleverly exploited by the poet to serve a dramatic purpose. Draupadī is now to enter and a difficulty arises viz. What are Bhīmasena and Sahadeva to do on the stage during the time taken by the dialogue between Draupadī and her maid, which forms the second scene in this Act? Are they to stand still on the stage,

blankly looking about here and there? This would have been highly inartistic. Bhaṭṭa Nārāyaṇa therefore very ingeniously makes Bhīmasena turn his face away from Sahadeva in anger and represents him as keeping silent for a time, because, overpowered by rage, he is as it were struck dumb. Sahadeva stands looking at him, wondering what he would say. In the meanwhile the conversation between Draupadī and her maid is over and they purposely station themselves in a corner to observe the doings of Bhīmasena. It will thus be seen that the whole situation has been managed with great skill.

Further on when the account of the fresh insult suffered by Draupadī is related and Bhīmasena in impatience rises from his seat and makes a solemn declaration of killing Duryodhana in a very short time, the reader begins to wonder what next will follow and whether Bhīmasena will really set Yudhiṣṭhira's authority at naught as looks quite probable. But just in time drum is loudly beaten behind the curtain and the Chamberlain enters to announce to Bhīmasena the failure of Kṛṣṇa's mission of peace. This saves Bhīmasena from a rather awkward situation that has been created by his own solemn declaration of killing Duryodhana in a very short time. For he can now proceed to do what he wants with full permission of his elder brother. Then again the scene where the Chamberlain reports the incident of Duryodhana's unsuccessful attempt to secure the person of Kṛṣṇa, which is marked by the reverential confusion in which Bhīmasena, Draupadī and Sahadeva are thrown at the mere mention of Kṛṣṇa's name, and the scene which depicts the parting between Bhīmasena and his loving Queen, amply illustrate Bhaṭṭa Nārāyaṇa's dramatic powers.

The hopeless confusion that Bhaṭṭa Nārāyaṇa makes in the elaboration of what he terms the vyutpatti or significance of Yudhiṣṭhira's demand for five villages has been set forth in detail in our Notes pp 42-44. In the Mahābhārata Yudhiṣṭhira is a pious man, who is really apprehensive of the impending destruction of his family and makes honest efforts to bring about peace and avoid war by preferring a very modest request for five villages. But Bhaṭṭa Nārāyaṇa tries to make Yudhiṣṭhira a politician in addition. Thus not satisfied with merely entertaining pious hopes and taking action accordingly, the Yudhiṣṭhira of Bhaṭṭa Nārā-

yana wants to make a display^b of his pious heart before the world and tries to convince it that the moral guilt of the war with all its attendant evils lies on Duryodhana and not on him. This is evidently the politician's point of view and it is this which Bhaṭṭa Nārāyaṇa wants to make out in that elaborate vyutpatti which Sahadeva so painfully explains to Bhīmasena. In the Mahābhārata there is no significance whatsoever in Yudhiṣṭhira's demand for five villages. With a view to represent him as a politician in addition to being a pious man, Bhaṭṭa Nārāyaṇa endows his message to Duryodhana with a certain significance, which Bhīmasena, not a politician by any means, naturally fails to understand. The politician's and the soldier's points of view, represented respectively by Sahadeva and Bhīmasena, have been very ably set forth in their conversation regarding this significance, and it is amusing to see how the soldier Bhīmasena by his plain words at once demolishes the elaborate structure of vyutpatti constructed by the politician Sahadeva. It will thus be seen that inspite of the confusion created, which Bhaṭṭa Nārāyaṇa probably was quite unconscious of, the change he has introduced and the way in which he carries it out, reveal his ingenuity and skill and make the whole scene very effective from the dramatic point of view.

The main interest of this Act centres round the all-dominating figure of Bhīmasena, the conflict of emotions in whose mind it is very interesting to observe. Caught between two opposing duties, duty to his elder brother, who as a guru is to him always vāndya^b, and duty to his beloved, whose wrongs he cannot allow to remain unavenged any longer, Bhīmasena presents a spectacle of absorbing interest. For thirteen long years, out of reverence for his elder brother, he has slept over the various humiliations received, with eager but subdued expectations of ultimately being able to have his full revenge. But this new move on Yudhiṣṭhira's part, of arranging peace through the intercession of Kṛṣṇa for the paltry consideration of five villages, seems

(8) Read Sahadevas's words ' एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमभिष्कृतं भवति ' Here emphasis is to be laid on the word

आविष्कृतम् (manifested, revealed) Yudhiṣṭhira is not satisfied by merely possessing a heart, apprehensive of the destruction of his family. He wants to manifest it to the world.

(9) Compare Bhīmasena's words ' वन्द्या. खंडः पुरवः ' p. 17 (Text)

to shatter for ever his cherished dreams of bloody revenge. We can clearly see that peace with the accused Kauravas at this juncture means the abjuration of all his solemn vows and the non-fulfilment of his sacred promise to Draupadi to bind her hair with hands gory with Duryodhana's blood. The thought of all this is so repugnant to him that in rage he becomes ready to revolt against Yudhiṣṭhira's authority and seek his revenge single-handed. The report of a fresh insult suffered by Draupadi seems to complete his severance from his brothers and in impatience he rises up as though to rush immediately at Duryodhana's throat. But fortunately the announcement of the failure of Kṛṣṇa's mission of peace comes in time to save him from the awkward situation of having to go against the desires of his elder brother, whom he has followed all these long years with absolute devotion.

This picture of Bhīmasena's mental state is no doubt extremely interesting, but what is still more interesting to observe is the sting of conscience which inspite of himself he feels in adopting the course he intends to follow. He is conscious that he will incur sin and censure, but in rage declares he is prepared to suffer them. When calmed down a little he begins to speak in somewhat apologetic tones and seems to suggest that his violent words proceeded from the torment caused to him by Yudhiṣṭhira's attempt to arrange peace. He inquires sympathetically regarding the condition on which peace is sought to be effected and it looks as though he will consent to peace, if it is made for adequate consideration. But the degrading nature of Yudhiṣṭhira's demand, coupled with the report of a fresh insult suffered by Draupadi, inflame him once more and his impatience knows no bounds. The remarks of Draupadi here and there are also significant in this connection¹⁰. They clearly show that the princess is quite confident of Bhīmasena's capacity to achieve everything he has promised, but appears to be equally certain that he will not go against Yudhiṣṭhira's desire even inspite of his violent words and apparent readiness to do so. Her constant prayer therefore is that Bhīmasena's brothers and especially Yudhiṣṭhira may not prove

(10) Compare 'हृजे बुद्धिमतिके, भवत्येतद्यादि महाराज प्रतिकूलो न भवेत्' pp 11-12, 'नाथ न रुज्जन्त एते । त्वमपि तावन्मा विस्मार्हि ।' p. 15 and 'किं नाथ दुष्कर त्वया परिकुपितेन । सर्वथायुगलन्त्वेतद्वयवासितं ते आतर' p. 19.

antagonistic to his determination. It will thus be seen that Bhaṭṭa Nārāyaṇa has done extremely well in presenting to us this absorbing picture of Bhīmasena, which reveals his dramatic genius no less than his skill.

Out of the other characters presented to us in this Act Dīrupadī is the most important. A princess of blood royal by birth, endowed with the most matchless beauty, she is subjected to humiliations of the worst type in spite of her valiant husbands. Her miseries seem to have even changed her princely disposition and a strain of cynicism and hopelessness is clearly noticeable in her short pithy sentences. Her affectionate heart and her feverish anxiety for the safety of her husbands are very well brought out in that small scene of leave-taking at the end of the Act. Here Bhaṭṭa Nārāyaṇa clearly displays his intimate knowledge of a woman's and a wife's heart. Though always wishing, and wishing with a fervour that miseries and humiliations of the kind she has suffered can alone generate, that her husbands should declare war and avenge her wrongs, she grows extremely nervous about their safety, when war is actually declared, and fears that they may endanger their lives out of regard for her. With a beating heart she therefore implores them not to do so. Altogether this much-wronged daughter of epic India, with hair loose and her face stamped with dejection, excites our pity and we heave a sigh of relief, when towards the end of the Act we learn that her days of misery are over and that happiness, which she richly deserves, is in store for her.

Sahadeva and Buddhimatikā deserve some notice. But of these Sahadeva is a mere nonentity. His only qualification is that he is most loved by Bhīmasena and that is why Bhaṭṭa Nārāyaṇa brings him on the stage. He has no individuality and no marked characteristics. He represents the view of Yudhiṣṭhira and serves as an excellent foil to Bhīmasena. But even he is so much impressed by Bhīmasena's words that on the spot he promises support to his undertaking on behalf of himself and his brothers, when yet he does not know the result of Kṛṣṇa's mission of peace. Buddhimatikā on the other hand is far more interesting. Smart, clever and ready-witted, she is just the kind of servants that were attached to royal households in ancient India. Inspired with dignified loyalty towards her mistress, she makes quite a spirited reply to Bhānumatī's mean attack and deservedly wins the applause of Bhīmasena. When on firm ground, she hesitates not in snubbing even

the angry Bhīmasena,¹¹ for she knows very well that this snub will ultimately gratify him

6 SUMMARY OF PRELUDE TO ACT II

Vinayandhara, the Chamberlain of Duryodhana, is searching for Queen Bhānumatī. He is an old man, infirm with age, and lives in the harem more as a matter of form than for any active service. Yet he has been commanded by His Majesty to find out quickly whether the Queen has returned from her customary duty of bowing to the feet of Gāndhārī. For, before Duryodhana proceeds to the field of battle to congratulate Karna, Jayadratha and others on their slaughter of Abhimanyu, he wants to see his Queen. On inquiry with a palace maid, Vihaṅgikā by name, Vinayandhara learns that Bhānumatī has returned from Gāndhārī's abode and is staying in the Bālodyāna, because she has from that day begun the practice of a religious observance with a view to ensure victory in battle to her husband.

The Chamberlain is struck at the contrast between the mentalities of the wife and the husband, for while the former realises the seriousness of the situation arising from the war that is proceeding, the latter is yet engrossed in sensual pleasures, when the Vāsudeva-helped Pāṇḍavas are up in arms against him. Another point in the behaviour of his master also strikes Vinayandhara as being improper viz. that he should feel no anxiety at the overthrow of the celebrated warrior Bhīṣma, who has been laid low by the Pāṇḍavas, but that he should be elated at the murder of the boy Abhimanyu, already much too exhausted by his victory over many mature fighters! The Chamberlain sees no hope for his master except that of Providence, and proceeds to inform Duryodhana that Bhānumatī is in the Bālodyāna.

7 CRITICAL APPRECIATION OF PRELUDE TO ACT II

In a drama there are always certain subordinate parts of the plot, which are important enough for the audience to know, but which at the same time are not so important as to

(11) Read:—

भीमसेन — बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी — कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।

भीमसेन — किं पुनरभिहितं भवत्स्या ।

See for the snub p. 51 (Notes)

—वेणीसंहार i. p. 18.

be regularly enacted on the stage. Then again there are certain incidents, the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage, either on account of the inherent difficulty involved in such representation, or on account of the prohibition of their representation laid down in works on dramaturgy. It is just these subordinate parts and these incidents that form the proper province of a Viṣkambhaka or Prelude, and a Pravesaka or Interlude. Used at the beginning of an act, the purpose of a Prelude or an Interlude is thus to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval, either by direct statement, or, better, by indirect suggestions. This is done by means of a monologue, or of a conversation between two or more characters. The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are therefore run by middle or low characters. Their purpose necessarily gives them an air of artificiality, for therein we get more narration than action, and the cleverer the dramatic artist is, the more natural and easy his Viṣkambhakas and Pravesakas turn out. Besides this Viṣkambhaka Bhaṭṭa Nārāyaṇa has used a Praveśaka at the beginning of the next Act and in both these he shows himself to be a very successful artist.

This Viṣkambhaka, though so short, is so full of suggestions, which moreover are conveyed to the audience in a perfectly natural way. War, we learn, has already commenced and Bhīṣma, the first Commander-in-Chief of Duryodhana, has been over-thrown. Abhimanyu, Arjuna's valiant son, has just been slain and the Kaurava king is in exultation. But the chief importance of this Viṣkambhaka lies in the glimpses it affords us into the character of Duryodhana, who is to figure prominently in the main scene to follow. By means of a few artistic touches Bhaṭṭa Nārāyaṇa has here skilfully painted the character of Duryodhana, who has been shown to be at once thoughtless, mean, voluptuous and degraded. When the Chamberlain makes a reference to Duryodhana's wonderful power, he is really somewhat sarcastic in his remark and wants to bring out the thoughtlessness of his master in issuing to an old decrepit servant a command which makes him run about in spite of himself. That he should rejoice at the slaughter of Abhimanyu and proceed to congratulate the great warriors who conjointly killed the boy, who was fighting single-handed and was exhausted, is a sufficient testimony to his meanness and

moral degradation His profound unconcernedness at the overthrow of the greatest warrior on his side shows how little he has realised the responsibilities of his position and his attraction for the pleasures of his wife's company, in the face of the Pāṇḍavas who were up in arms against him, reveals at once his voluptuousness and his recklessness.

It is worthy of note that all these traits of Duryodhana's character have been brought to our notice so naturally that we hardly think the author is making any conscious efforts to delineate his character. For he takes advantage of the natural tendency of servants, especially old ones, to criticise the doings of their masters behind their back and nothing therefore strikes us as unnatural when the Chamberlain gives us a piece of his mind regarding his master Duryodhana This picture of Duryodhana serves also a dramatic purpose viz it prepares us for witnessing him as he is painted in the second Act proper

Another important character to which our attention is drawn in this Prelude is Bhānumatī The wife of a great, proud, reckless and voluptuous monarch, who is passionately fond of her, Bhānumatī still remains a dutiful daughter-in-law and observes the usual custom of paying her respects to her mother-in-law every morning, though, as we shall presently see, her mind is extremely uneasy She has already grown apprehensive regarding her husband's safety and in her own way attempts to ensure him victory of arms in the field by commencing religious observances She presents an interesting contrast to her reckless husband, who cannot realise the seriousness of the situation, a contrast which is carefully maintained throughout the second Act

8 SUMMARY OF ACT II

Queen Bhānumatī has dreamt an ominous dream, which has greatly alarmed her loving heart. Consequently she leaves her bed-chamber early in the morning, even without taking formal leave of her husband, as was her wont, and after paying her customary respects to her mother-in-law, retires to a lonely place in the Bālodyāna in company with her friend Suvadānā and her maid Taralikā and with the discovery of these three women in the Bālodyāna, the second Act proper commences.

Pressed by her friend and her maid to relate to them the account of her dream, Bhānumatī, with the nervousness so natural to her loving nature, tells them that in her dream

she saw a Nakula or an ichneumon killing a hundred serpents in her presence and that the same Nakula afterwards proudly removed her breast garment. This is surely ominous as it indicates the slaughter of the hundred Kauravas and the inflicting of widowhood on Bhānumatī at the hands of Bhīmasena, Suvidanā and Taralīkā become naturally alarmed even like Bhānumatī and they all determine to avert the evil effects of the dream by pious deeds such as salutation to gods and gifts to Brāhmanas. The sun has by this time risen high and Bhānumatī offers him worship with great devotion and begs of him that her evil dream may through his favour turn out to be auspicious to her husband and his brothers. As she further proceeds to perform the worship of other deities as well, her pious activity is rudely disturbed by her husband Duryodhana, who recklessly scatters on the ground the flowers meant for being offered to the gods.

Duryodhana with his sensual disposition concludes that his beloved is lovingly angry with him, as she did not formally take his leave while departing from his chamber early in the morning. He therefore wants to see and appease her before going to the field of battle to congratulate the valiant slayers of Abhimanyu. Accordingly he follows her into the Bālodyāna, overhears her conversation with Suvidanā and Taralīkā and becomes suspicious about her virtue owing to the ambiguity of the word Nakula in her speech, but fortunately his suspicions are dispelled in time. He then introduces himself only to stop his beloved's pious observances by his lewd behaviour and flouts away her apprehensions created by the dream as being ridiculous, unfounded and useless.

At this time a violent hurricane makes it impossible for the party to stay in the garden and they all repair to the security of the palace on the wooden mountain, where Duryodhana feels himself at liberty to commence dalliance with his wife afresh. But he is most unceremoniously disturbed by old Vinayandhara, who comes in confusion to inform him that the flag of his chariot has been broken by the terrible wind. The door-keeper then enters to announce the arrival of Duryodhana's sister Duśśalā and her mother-in-law, who are terrified at the solemn declaration of Arjuna that he would kill Śindhurāja, in revenge for his son's dastardly murder, before the sun had set on that day. Duryodhana quiets their fears by pointing out to them how futile the vows of the Pāṇḍavas are and at once goes away to defend his sister's husband against the attack of Arjuna.

9 CRITICAL APPRECIATION OF ACT II

To the human mind generally the sentiment of love appeals more than any other. The second Act, which depicts this sentiment, is therefore very delightful. The contrast between Duryodhana and his wife, which is already suggested in the Viṣkambhaka to this Act is here consistently maintained up to the end. The low despicable character of the Kuru king is thoroughly exposed. Right up from the beginning of this Act the poet has availed himself of every opportunity to lower Duryodhana in our estimation. The reckless way in which he stops the pious observance of his wife fully reveals his sensuality. His deliberate blindness to evil omens that unmistakably suggest his fall and his absolute refusal to form even a proper estimate of the strength of the Pāṇḍavas clearly indicate the infatuation of a doomed man which has completely overpowered him.

But the care with which the poet paints the character of Duryodhana, interesting in its own way no doubt, is as nothing when compared with the attention he bestows on Bhānumatī. Bhaṭṭa Nārāyaṇa has lavished all his skill on her. She is in fact his favourite. An ideal wife, she has the misfortune of being wedded to a man who is unworthy of her. She represents virtue married to vice. The nervousness of her heart at the alarming dream she has dreamt is well brought out in the hesitating way in which she relates the account of her vision. Her devotion to her lord and her anxiety for his safety are visible at every step. A typical Hindu wife, she tries her best to persuade her husband to allow her to proceed in her pious observance; but she fails in her attempt and has to submit to the inevitable. Up to the very last she acts as the guardian angel of Duryodhana, but he heeds not her voice.

The poet has thus made Bhānumatī an exceedingly lovable woman. We now begin to wonder how such a perfect creature can have been guilty of the base, almost unwomanly, attack that she is represented as making on Draupadī in the first Act. We almost wish she had not ridiculed Draupadī in that way. That appears to be the only blot on her otherwise faultless character. What is the explanation of this? Would the character of Bhānumatī be improved if we could drop that particular episode from the first Act? How could such a paragon of virtue stoop so low as to give such an unkind cut to a member of her own sex? Is there not inconsistency between the Bhānumatī as revealed in Act I and the Bhānumatī as represented here? In order to answer questions of this kind satisfactorily we must remem-

ber that Bhānumatī was after all a human creature. It appears to us that Bhatta Nārāyana, far from being inconsistent, only reveals his intimate knowledge of the world and human nature by representing Bhānumatī as passing that undignified remark concerning Draupadī. Thereby he wants to show to us that even virtue cannot remain immaculate when it is in constant association with vice. Day after day Bhānumatī must have heard Duryodhana, Duśśāsana and others ridiculing Draupadī and saying all sorts of things about her. And it was no wonder if she became tainted a little. Indeed, Bhatta Nārāyana himself appears to offer an explanation of this apparent inconsistency in the speech of Sahadeva¹², who informs Bhīmasena that Bhānumatī after all is Duryodhana's wife and such meanness is therefore not unexpected from her.

There are one or two points in Bhānumatī's account of her dream that call for adverse criticism. She speaks of the nakula or ichneumon that she saw in her dream as possessed of a form that surpassed a celestial form in beauty. Now can this description be considered to be appropriate as applied to an ichneumon? Do we ever make a distinction between a good-looking ichneumon and an ugly one? Ideas like these are possible in the case of noble animals like horses, elephants and others. We may for instance speak of a horse as possessed of excellent or even celestial beauty. But to speak of an ichneumon as surpassing celestial beauty sounds a trifle absurd. Then again how can an ichneumon remove the garment from Bhānumatī's bosom by extending his hand? Bhānumatī is not even represented as sitting. She entered a bower of creepers. The ichneumon followed her and removed her breast-garment by stretching out his hand. How then could this happen?

In this connection it appears to us that in making Bhānumatī relate the account of her dream Bhatta Nārāyana was so much taken by the suggested sense of her words, the sense which he intended Duryodhana to understand, that he actually neglected to see that the words of Bhānumatī, in the sense in which she intended them, were reasona-

(12) Read.—

सहदेव —आर्य, उचितमेवेतत्तस्या । दुरोधनकलत्रं हि सा । पश्य ।

स्त्रीणां हि साहचर्याद् भवन्ति चेतोसि मर्तुसदृशानि ।

मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥२०॥

—वेणीसंहार i.

ble This must therefore be put down as a serious defect in the episode of the dream which otherwise is very ingenious There is however a way of defending Bhatta Nārāyana Visions seen in dreams must not be judged by standards applicable to incidents of ordinary life For in dreams all kinds of occurrences, possible and impossible, are observed Svapañ janah kim na khalu preksate? Bādarāyana also speaks of the wonderful appearances presented in dreams (Vide Brahmasūtra III 23 and Rāmānuja's Śrībhāṣya thereon) Therefore the dream of Bhānumatī, though apparently unreasonable must not be considered to be really so It must be added however that such defence appears to us to be extremely weak

The second Act is delightful no doubt But how far does it advance the central action of the drama? What is the purpose of this Act as part of the play Venīsamhāra? If these questions are pressed home, Bhatta Nārāyana has no answer In fact, as we enjoy the various episodes in this Act, the account of Bhānumatī's dream, Duryodhana's suspicions about her virtue, the love scene between the husband and the wife, we altogether forget that we are reading a drama called Venīsamhāra Only towards the close of the Act, when Duśśalā and her mother-in-law enter with the news of Arjuna's vow, we become aware of events happening outside the Bāloḍyāna Thus as far as the central action of the drama is concerned, the only advance made by this Act is the knowledge of Arjuna's vow that is conveyed to the audience

This then represents the fundamental defect in Bhatta Nārāyana's dramatic genius Though master of the art of portraying brilliant character sketches, the poet lacked the skill of weaving his Acts indissolubly with the central action This Act, for instance, appears to have been constructed more for the purpose of depicting Śrīgāra and presenting the characters of Duryodhana, and Bhānumatī than for advancing the action of the play Even with reference to this love scene and the manner in which it is described, a critic may raise an objection on the ground of the advanced age of the parties concerned For we must remember that Duryodhana was fairly old by this time.

10 SUMMARY OF INTERLUDE TO ACT III

On the field of battle a demoness in hideous dress is glutting over the war which affords her ample opportunities of feasting upon human flesh and blood She is gratified to think that the war has enabled her to replenish her larder

with hundreds of pitchers of human blood, flesh and marrow. In this scene of delight she is reminded of her husband Rudhīrapriya and wonders where he could have gone. She then calls out to him.

Rudhīrapriya now makes his appearance. He is fatigued and is feeling thirsty. Vasāgandhā is struck to find her husband suffering from thirst when there is a regular sea of blood and fat on the battle-field on account of the innumerable men, elephants and horses that are slain. Rudhīrapriya informs her that he has been to see their mistress Queen Hidimbā, who is burning with grief for the death of her son Ghatotkaca. Only somehow she is being consoled by Queen Subhadrā, herself in similar sorrow owing to the slaughter of Abhimanyu, and by Draupadī. Vasāgandhā then proceeds to inform her husband of the great store that she has been able to collect and recounts the names of some of the famous warriors whose blood and fat have contributed to that store.

Rudhīrapriya on his part informs his wife of a welcome command he has received from Queen Hidimbā. Master Bhīmasena has vowed to drink the blood of Duśśāsana. Rudhīrapriya must therefore wander on the battlefield in the wake of Bhīmasena and drink Duśśāsana's blood by entering Bhīmasena's body at the proper time. Vasāgandhā is only too glad to learn of this command.

A great tumult is at this time heard. The demon observes that Drona is being dragged by the hair and killed with a sword by Dhrstadyumna. Aśvatthāman is then sighted and the demon couple quickly quits the stage lest he may kill them too in anger against the son of Drupada.

11 CRITICAL APPRECIATION OF INTERLUDE TO ACT III

From the dramatic point of view this Interlude is most successful. In a perfectly natural way it suggests so many things that have happened in the interval between the close of the second Act and the beginning of the third. Arjuna has fulfilled his vow of killing Javadratha and he did excellent battle work on that day. Ghatotkaca, Drupada and Virāta (Lord of the Matsyas) on the Pāṇḍava side and Bhagadatta, Bhūriśravas, Somadatta and Bālīka on the Kaurava side have been killed. We also know Drona has just been slain by Dhrstadyumna and the entrance of Aśvatthāman is cleverly suggested. It will thus be seen that this Interlude advances the action of the play in a very great measure.

But one may ask. What was the necessity of representing this loathsome scene between the demon and the

demoness and the disgusting Bībhatsarasa with which it is replete? Would it not have been possible for the poet to suggest all these incidents in some other way, say, by means of a conversation between two servants or two soldiers? Is it not an evidence of bad taste on the part of the author to present us with a scene of this kind after the delightful love-scene of Act II?

It appears to us there are three purposes, two moral and the third dramatic, which Bhatta Nārāyaṇa wants to achieve by means of this Praveśaka. As a delineator of human society he wants us to realise that the world is not after all merely 'delightful'. It possesses a much more varied character than we seem to imagine. Engrossed in the enjoyment of sensual pleasures we are too often apt to forget this. Writers on philosophical subjects sometimes try to dissuade us from worldly pleasures by depicting the human body in all sorts of loathsome ways. By representing how our most cherished bodies are after our death eagerly feasted upon by demons and goblins, the poet seems to create in us dislike for mere animal pleasures. Bhartṛhari tried to depict the true nature of worldly existence by telling us in one stanza what happens in different places in human society.¹³ By depicting this loathsome scene just after the delightful scene between Duiyodhana and Bhānumatī Bhatta Nārāyaṇa probably wants to convey to us the same lesson.

It will be noticed that underlving the Bībhatsarasa which is so prominent in this Praveśaka, there is a current of the sentiment of love. It is not difficult to detect in the speeches and actions of the demoness her intense love for her husband. By making the hideous demon couple the ālambana-vibhāva¹⁴ or substratum of love, the poet accomplishes the

(13) Bhartṛhari's stanza runs as follows

क्वचिद्रोगावाय क्वचिदपि च हा हेति रुद्रिन
क्वचिद्विद्रोधी क्वचिदपि सुरामत्तकलहः ।
क्वचिद्रामा रम्या क्वचिदपि गलत्कुष्ठवपुषो
न जाने ससार किममृतमयः किं विषमयः ॥

—वैराग्यशतक

(14) A sentiment, according to Sanskrit poetics, is developed on account of Vibhāva, Anubhāva etc., as declared in 'विभावेनानुभावेन व्यक्तं सम्भारिणा तथा । रसतामेति रत्यादि स्याद्विभावः सचतेसाम्' साहित्यदर्पण ॥ 1 विभाव are of two kinds, आलम्बनविभावः and उद्दीपनविभावः आलम्बनविभावः are women etc. who excite love उद्दीपनविभावः are चन्द्रोदय, वसन्त etc. which heighten love.

second moral purpose of this Interlude viz to demonstrate the essential unity of love. Educated and cultured people living in cities, surrounded by all the conveniences and comforts that modern civilization can provide, sometimes seem to think that fine dresses and dainty food, motor cars and ball rooms and things of this kind generally, are necessary for the development and enjoyment of love. Bhatta Nārāyaṇa perhaps wants to tell us by means of this Praveśaka that love can be developed and enjoyed as much in the filthy surroundings of the ghastly war as in the romantic environments of the Bāḷodyāna. The delight which the prince derives from the company of his accomplished queen is exactly the same as the peasant receives from association with his rustic wife.

A philosophically-inclined mind will perhaps see in this Praveśaka, with its under-current of love, quite a different moral purpose. If love can be found in such disgusting surroundings and among such hideous people, it certainly cannot be the magnificent and sacred emotion that poetry depicts it to be. Bhatta Nārāyaṇa is probably ridiculing that sentiment in this Praveśaka and asking us to flee away from it and seek solace somewhere else. Such will be the lesson that a philosopher may draw from this Interlude.

But the dramatic purpose of this Praveśaka is far more important than the moral ones and it is this which testifies to Bhatta Nārāyaṇa's genius. Bhīmasena had vowed to drink the blood from Duśśāsana's chest. As a Ksatriya he must literally carry out his vow. But how was an Āryan to drink the blood of his enemy? A demon could drink human blood, not a prince of a renowned royal family. Such a fiendish act would ill become the hero of a drama. It was true in the Mahābhārata Bhīmasena performed this ghastly deed. But surely a dramatist could lessen the loathsome character of the act by giving it a different turn. This is what Bhatta Nārāyaṇa has done by introducing this scene between the demon and the demoness. Queen Hidimbā has so ordered that Rudhīrapriya is to enter Bhīmasena's body and drink Duśśāsana's blood, so that it is not a Ksatriya, but a demon that will drink human blood. Of course Bhīmasena is not aware of this arrangement. When he performs the deed, he boasts of having himself drunk the blood of Duśśāsana (vide iv 1 below). But we know that it is not Bhīmasena, but somebody else, who has drunk human blood. It will thus be seen that from the point of view of dramatic effect the importance of this Praveśaka lies in this that it absolves the hero of the drama, in the eyes of the reader and the spectator, from the sin of having drunk the blood

of a human being. In order therefore to be able to do this, the poet brings in a conversation between the demon and the demoness. No other kind of Praveśaka would have served his purpose.

12 SUMMARY OF ACT III

Aśvatthāman, the valiant son of Duryodhana's second C-in-C Drona, is struck at the great uproar that is proceeding from the battlefield. Thinking that his father has perhaps begun battle-work in earnest, he proceeds to the field to witness the display of his father's valour. An evil omen agitates his mind a little and he is surprised to see even great warriors like Karna running away. Just then Aśvasena, the charioteer of Drona, arrives to inform the young warrior of his father's tragic end. Aśvatthāman further learns that a false news of his own death was conveyed to his father, who, thereupon, being overcome with grief laid down his weapon and was in such defenceless position decapitated by Dhrstadyumna. This enhances both the grief and wrath of Aśvatthāman, who in the meanwhile is joined by his maternal uncle Krpa. Krpa succeeds in assuaging to a certain extent the grief of his nephew. Aśvatthāman becomes impatient to avenge the murder of his father and orders his chariot to be made ready. Krpa now suggests to the young man that he should seek succession to the position of the C-in-C and tells him that Duryodhana is probably ready to install him in that position. Both thereupon proceed to see the king.

Duryodhana and Karna now make their appearance. The former wonders why Drona, on hearing the death of his son, laid down his arms, instead of vigorously proceeding with the work of avenging it. Karna cunningly informs him that Drona really wanted to crown his son Emperor of the whole earth after the great war had destroyed all the Ksatriyas and therefore thought it was no use wielding arms when his son had been killed and thus abandoned his weapon. At this stage Krpa and Aśvatthāman approach them. Krpa then suggests to Duryodhana the advisability of installing Aśvatthāman Commander of his armies, but the latter tells him that that position has already been promised to Karna. In the conversation that follows Karna makes some malicious remark against Aśvatthāman with the result that an altercation between the two takes place and they become ready to strike at each other. Duryodhana and Krpa pacify them. Seeing that he cannot humble the pride of Karna, who has slandered his father, Aśvatthāman vows that he will forego his weapon till Karna is killed.

At this time a fearful announcement is made from behind the curtain. Bhīmasena has caught Duśśāsana in his clutches and challenges all the Kaurava warriors to protect him if they can. Duryodhana and Karna quickly leave the stage in order to render help to Duśśāsana. Āśvatthāman observes that Arjuna has engaged both Duryodhana and Karna and Bhīmasena is about to fulfil his dreadful vow. The scene is too much for him and he becomes ready to grasp his weapon. But an aerial voice prevents him from proving false to his vow. The gods seem to be on the side of the Pāṇdavas. Āśvatthāman is helpless. He however sends Krpa to back Duryodhana up and then himself leaves for the camp.

13 CRITICAL APPRECIATION OF ACT III

The third Act consists of five scenes. The first commences with the entrance of Āśvatthāman and ends with Sūta's speech after stanza 12 on p. 67. The second is a short one and is made up of Krpa's soliloquy on pp. 67-68. The third begins with Krpa's speech after stanza 14 on p. 68 and also ends with his speech on p. 76, when both he and Āśvatthāman start for the place where Duryodhana is staying. The fourth scene consists of the dialogue between Duryodhana and Karna and extends from stanza 27 on p. 76 to stanza 28 p. 78. The fifth and the last scene begins with Krpa's speech after stanza 28 on p. 78 and extends to the end of the Act.

The scenes that go to form the various Acts of the *Vepiśamhāra* are so managed by Bhaṭṭa Nārāyaṇa as to present no difficulty for their representation on the stage. Thus here we see that while Krpa goes through his soliloquy that forms the second scene, Āśvatthāman is in a swoon and the charioteer is engaged in restoring him to consciousness. The two characters, who are already on the stage before Krpa's entrance, are in this manner kept busy during Krpa's soliloquy. This is a clever device and reminds us of a similar one used by the poet in Act I for keeping Bhīmasena and Sahadeva engaged while Draupadī and Buddhimatikā hold a dialogue found on pp. 11 and 12.

✓ But in this Act there is a difficulty of stage-management further on. What are Krpa and Āśvatthāman to do during the conversation between Duryodhana and Karna, that forms the fourth scene of this Act? ✓ The stage direction intended for them says merely 'parikrāmataḥ'. Are they simply to move to one side of the stage and stand there listlessly till the dialogue between the king and his friend

is over? This would be a very awkward situation for these two characters to be in and would indicate faulty stage-management. Though Bhatta Nārāyana does not actually say so, it appears to us that he wants these two characters to quit the stage ostensibly with a view to go to Duryodhana's camp, but really in order to avoid the unenviable situation of having to stand blankly on the stage. No sooner do they leave the stage than up goes the curtain and Duryodhana and Karna are discovered. At the end of stanza 28 they enter again. Such is probably the arrangement intended by the poet.

• The third Act once again reveals Bhatta Nārāyana's skill in his special province viz. vivid delineation of character. Aśvatthāman, Duryodhana and Karna are the three main characters painted here. We have already seen some important traits of Duryodhana's character in Act II. In this Act he is depicted to us as a typical king of ancient India. Karna plays the part of a courtier to Duryodhana. Guileless, straightforward and innocent by nature, but much too inclined to rely on the words of his favourite—such is King Duryodhana, as Bhatta Nārāyana here makes him out to be. His diagnosis¹⁵ as to why the Brāhmana warrior Drona laid down his arms in grief instead of vigorously going ahead with the work avenging the reported death of his beloved son is correct. But the malicious Karna puts quite a different construction on the old warrior's action and Duryodhana's weakness of mind is seen in the ease with which he believes the words of his favourite friend.

But the main topic that interests Bhatta Nārāyana in this Act is the contrast between the characters of Aśvatthāman and Karna. He has successfully depicted this from the very beginning of the Act up to its end. Out of the two warriors Aśvatthāman is evidently the poet's favourite. With a view to exalt him Karna has been deliberately lowered. The meanness with which Karna attributes motives to Drona's actions, makes very disparaging remarks about him, perverts facts and in general shows throughout a very malicious attitude towards the Brāhmana warrior, gives us a rude shock. Karna in the Mahābhārata is certainly not so mean. It is true he does not possess any very great admiration and veneration for Drona. But he is a thorough sportsman all the same. During the days that

(15) Read 'सूक्तमिदमभियुक्ते प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विसृज्य
क्षत्रधर्मकार्कश्यं द्विजातिधर्ममुलमो माद्वैपारं प्रहृ कृत ।' Text pp. 79-80.

Droṇa held supreme command, Karna fought under him ungrudgingly. Not only this but when Duryodhana accused Drona of partiality towards Arjuna in allowing him to break through his lines which he had to do in order to kill Jayadratha, Karna defended Drona by remarking that the latter did his best, but that the death of Jayadratha was due to fate¹⁶. On the other hand Aśvatthāman in the Mahābhārata is not so noble, as he is depicted in this drama. Why then should Bhatta Nāiāyana exalt the one and lower the other? The reason appears to be that as a Brāhmana the poet naturally felt well disposed towards the Brāhmana warrior and wanted to make him out as a paragon of virtue, in whom love for his father, bravery, high sense of duty, nobility and magnanimity were all combined. The Kṣātriya warrior Karna did not deserve much sympathy. It did not matter if he was painted mean, malicious and despicable. It would thus appear that some kind of caste-predilection was responsible for such pictures of Aśvatthāman and Karna.

It is sometimes supposed that the quarrel between Aśvatthāman and Karna arose out of the question of succes-

- (16) For this incident read Chapter 152, Droṇaparvan, from which the following stanzas may be quoted

अब्रवीच्च तदा कर्ण पुत्रो दुर्योधनस्तव ।
 पश्य कृष्णसहायेन पाण्डवेन किरीटिना ॥ २ ॥
 आचार्यनिहितं व्यूहं भित्वा देवैः सुदुर्भेदम् ।
 तव व्यायच्छमानस्य द्रोणस्य च महात्मन ॥ ३ ॥
 मिषता योधमुख्यानां सैन्धवो विनिपातितः ।
 अनिच्छत कथं वीर द्रोणस्य युधि पाण्डव ।
 भिन्यात् सुदुर्भेदं व्यूहं यत्तमानस्य शुष्मिण ॥ ९ ॥
 दयितं फाल्गुनो नित्यमाचार्यस्य महात्मनः ।
 ततोऽस्य दत्तवान् द्वारमयुद्धेनैव शत्रुहन् ॥ १० ॥
 अमय सिन्धुराजाय दत्त्वा द्रोणं परंतप ।
 प्रादात् किरीटिने द्वारं पश्य निर्गुणतां मयि ॥ ११ ॥
 कर्ण उवाच । आचार्यं मां विगर्हस्व शक्यतां युद्धयते द्विज ।
 यथाबलं यथोत्साहं त्यक्त्वा जीवितमात्मनः ॥ १५ ॥
 यद्येनं समातिक्रम्य प्रविष्टं श्वेतवाहनः ।
 नात्र सूक्ष्मोऽपि दोषः स्यादाचार्यस्य कथं च न ॥ १६ ॥
 सैन्धवो निहतो युद्धे देवमग्नं परं स्मृतम् । ३४

sion to the command of the armies after the death of Drona. But this supposition is incorrect. Careful perusal of the relevant passages from this Act will show that the quarrel has nothing to do with the question of succession to the supreme command of the armies. When the first shock of grief for the death of his father is over and Asvatthāman becomes ready to go to the battle-field to have his revenge, Kṛpa suggests to him that he should first get himself installed Commander of the armies. In a spirit of true sportsmanship, Asvatthāman remarks that this is not of much consequence. But Kṛpa tells him that Duryodhana is probably eager to give him that post and is perhaps waiting for his arrival to install him therein. If this is the case Asvatthāman will like to go and offer to accept the command himself instead of waiting to be formally requested by Duryodhana to do so. But in all this it is clear that Asvatthāman nowhere shows himself eager to have the post. When again in the interview with the king, Asvatthāman learns that Duryodhana has already promised the post to Karna, he does not utter a single word of dissatisfaction or protest, but once more declares his intention of doing his best to kill the king's enemies. It will thus be seen that the quarrel has nothing to do with succession to the command of the armies.

The quarrel between Asvatthāman and Karna arises in the following manner. It was Kṛpa who actually suggests to Duryodhana that Asvatthāman should be installed in the position which his father held. Duryodhana thereupon informs him that that office has already been promised to Karna. Kṛpa then remarks that it is not proper to supersede Asvatthāman in favour of Karna, especially when Asvatthāman is at this time immersed in grief. At this stage Asvatthāman intervenes and puts a stop to this conversation between the king and Kṛpa regarding succession to the command of the armies by declaring in bombastic language that he will kill the enemies of Duryodhana that very day and finish all talk of war. Karna thereupon reminds him that such things are easier said than done. Besides there are other warriors also in the Kaurava army, who are capable of achieving what Asvatthāman boasts he will do. Asvatthāman appreciates the truth of Karna's remarks and in almost apologetic terms explains that his words arose from the vehemence of his grief and that he had no intention to belittle the prowess of any warrior on the Kaurava side. Here the matter should really have ended. But Karna makes a wicked and malicious remark to the effect that he who is immersed in grief should shed tears

and that he who is enraged should descend on the field of battle, weapon in hand, but should not indulge in such ravings¹⁷ It is this remark of Karna that inflames Aśvatthāman and the quarrel commences It will thus be seen that it is Karna who is responsible for the quarrel and the moral guilt of its consequences lies wholly on his head

* In the Mahābhārata succession to the supreme command of the armies after the death of Drona was a very smooth affair When Drona was killed, Kaurava forces began to run away Duryodhana stopped them and carried on the fight till the evening Then he held a council of war, wherein Aśvatthāman himself proposed that Karna should be installed as the Commander of the armies¹⁸ Duryodhana consequently offered the position to Karna, who accepted it with alacrity

The remark we made at the end of Act II is equally applicable to Act III also Though presenting brilliant character sketches and arresting situations the Act does not in any way mark the progress of the main action of the plot Even as in the case of the second Act, so here as well the only progress made is towards the end That progress is represented by the fearful announcement of Bhīmasena that Duśśāsana has fallen within his clutches and his challenge to all Kaurava warriors to protect him if they can As observed before Bhaṭṭa Nārāyaṇa lacked the art of dramatic construction Perhaps the nature of the plot he selects rather than an inherent defect in his genius is responsible for so

(17) Read:—

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखं
पहतः शोकवेगवशाद् ब्रवीमि, न पुनर्वीरजनाधिक्येन ।

कर्ण—मूढ, दुःखितस्याश्रुपातः कुपितस्यायुधद्वितीयस्य सम्प्राप्तावतरणमुच्यते
नैव विधा प्रलापाः !

—Act III, p. 82

(18) Vide Chapter 10, Karna-parvan, from which read —

आचार्यपुत्रो मेधावी वाक्यज्ञो वाक्यमाददे । १०

ते वयं प्रवरः नृणां सर्वगुणगणेर्युतम् ॥ १५ ॥

कर्णमेवामिषेक्षामः सेनापत्येन भारत ।

कर्णं सेनापतिं कृत्वा प्रमाथिष्यामहे रिपून् ॥ १६ ॥

एष ह्यतिबलः शूरः कृतान्नो युद्धदुर्मदः ।

वैवस्वत इवासन्नः शक्तो जेतुं रणे रिपून् ॥ १७ ॥

many brilliant but detached scenes, loosely strung together, that really constitute his drama

14 SUMMARY OF ACT IV

Towards the close of the last Act we have seen how on learning that Duśśāsana has fallen within the clutches of Bhīmasena, Karna and Duryodhana run to his help. Arjuna engages them both, while his elder brother accomplishes his dreadful vow. In the fight Duryodhana receives a number of wounds, which bring on a swoon. His charioteer therefore thinks it wise to hasten away his master's chariot from the field of battle and the fourth Act opens with the entrance of this charioteer, who is conveying away his master, lying unconscious in the chariot.

The charioteer takes the chariot under the shade of a certain Nyagrodha tree near a lake, where he hopes his master will regain his consciousness, being fanned by the cool fragrant breeze. Duryodhana as yet does not know that Bhīmasena has already butchered his brother. On recovering he becomes eager to run to his brother's help. But when the truth is related to him, he is overcome by grief, and even despondency, under the influence of which he wishes he were dead.

At this time Sundaraka, a soldier belonging to Karna's army, enters. He has been sent by Karna with a message to Duryodhana. After some efforts he succeeds in finding the whereabouts of His Majesty and gives to him a detailed report of the fight which ensued after the slaughter of Duśśāsana and in which Karna's son Vrsasena lost his life. This is a fresh grief to Duryodhana, which, added to the melancholy message of Karna, increases despondency. He, however, determines to kill his enemies before committing suicide and wants therefore to go to the field of battle. At this time the arrival of his parents, Dhṛtarāṣṭra and Gāndhārī is announced and though unwilling to see them in this condition, he decides to go and pay them his respects.

15 CRITICAL APPRECIATION OF ACT IV

The fourth Act of the *Venīsaṃhāra* is the weakest of Bhaṭṭa Nārāyaṇa's work. Criticism on it could be passed in one sentence viz. that it represents a long and tedious and at the same time ill-executed *Viśkambhaka*. Even as in a *Viśkambhaka* there is here no action. There is no movement except that of Duryodhana's charioteer at the beginning and of Sundaraka during his preliminary speech. From the point of view of dramatic effect these cannot be

successful on the stage. During the rest of the Act no movement is seen. As for information conveyed, the only piece of fresh news we learn is the death of Viśasena and the determination of Karna to seek and fight a combat with Arjuna to a finish and to kill him or be killed. So even as a Viśkambhaka the Act can hardly be said to be successful.

What then is the purpose of this Act? It appears to us that just as the poet made use of the second Act in order to depict the sentiment of love, so he utilises this in order to delineate the sentiment of pathos. Right up from the beginning upto the very end the Act is full of pathos. Pathos in fact is the proper stronghold of Bhaṭṭa Nārāyaṇa and the prevailing sentiment in this drama. In some passages of this Act and in some of the next two the pathos of Bhaṭṭa Nārāyaṇa can successfully compete with the well-known pathos of Maṇavadhūti. The lamentations of the charioteer of Duryodhana over his master's swoon in the beginning, almost all the speeches of Sundaraka with their descriptions of the mental condition of Karna, the wailings of Duryodhana over the deaths of Duśśāsana and Vṛṣasena—all these are highly pathetic. In spite of the low opinion we have formed of Duryodhana's character, we sympathise with him and we are almost moved to tears in his company. And when stricken with unutterable sorrow he utters the last stanza of this Act, we forget his evil doings and become a sharer of his griefs.

As already observed Bhaṭṭa Nārāyaṇa was adept in the art of presenting character-sketches. The fidelity and love of Duryodhana's charioteer are well brought out. The chivalry of Arjuna is clearly suggested. The intense love of Duryodhana for his brother and his deep friendship for Karna are successfully depicted. These in fact formed the only relieving features of Duryodhana's otherwise low character.

The Act also presents to us some very beautiful examples of Bhaṭṭa Nārāyaṇa's prose. The opening speech of Sundaraka and his descriptions of Arjuna's fight and Karna's mental condition may well take a very high rank as specimens of Sanskrit prose literature.

16 SUMMARY OF ACT V

This Act opens, as already suggested towards the close of the last Act, with the entrance of Dhṛtarāṣṭra and Gandhārī in a chariot driven by Sañjaya. They go to the field of battle ostensibly with a desire to offer consolation to

Duryodhana, but really with the object of inducing him to desist from fight and sue for peace with Yudhiṣṭhira. Duryodhana easily refutes the arguments they adduce for making peace and prepares to go to the battle-field to fight with Bhīmasena. At this time a great uproar is heard behind the curtain and the news of Karna's death is brought. This throws all of them in grief and Duryodhana now determines to kill Arjuna first in revenge for the slaughter of his friend. Another uproar behind the curtain introduces Bhīmasena and Arjuna on the stage. They are in search of Duryodhana with a view to pay him a friendly visit, but on learning that Duryodhana is sitting with his parents, Arjuna thinks of returning. Bhīmasena insists on paying their respects to the elders as a matter of duty. High words pass between Bhīmasena on the one hand and Dhṛtarāṣṭra and Duryodhana on the other. A fight between Bhīmasena and Duryodhana looks likely, but Arjuna somehow prevents it. At this time a voice from behind the curtain announces the command of Yudhiṣṭhira to Bhīmasena and Arjuna to withdraw their forces and stop the fight, as evening has arrived. The two Pāṇḍava brothers consequently leave the stage.

Once more from behind the curtain Aśvatthāman's challenge to Arjuna is heard, for Karna being now killed, Aśvatthāman is free to take up his weapon. Dhṛtarāṣṭra is glad at his arrival and asks Duryodhana to receive him with due courtesy. But the proud monarch is in mood to extend courtesy towards a man, who wished and waited for Karna's death. Consequently he receives the Brāhmaṇa warrior with indifference and even makes a cutting reference to his vow of fighting on Karna's death. Dissatisfied with the reception he has met, Aśvatthāman departs. Dhṛtarāṣṭra fears that Duryodhana's coldness towards a warrior of Aśvatthāman's calibre at this time forebodes the end of the Bharata family. Yet he gathers up courage and sends word to Aśvatthāman not to mind Duryodhana's words, but to do his best to destroy the enemies on the score of his friendship with Duryodhana from their very childhood. Dhṛtarāṣṭra and Gāndhārī then go to Śalya's camp and also ask Duryodhana to accompany them.

• 17 CRITICAL APPRECIATION OF ACT V

After the Viṣkambhaka-like fourth Act, with its long descriptive speeches, this one affords welcome relief. It is full of movement from start to finish. There are here no less than six entrances, six exits and five speeches from behind the curtain. This Act can be divided into three

distinct scenes. The first comprises of the conversation between Duryodhana, his parents and Sañjaya and is exceedingly touching. The efforts of the old doting parents to dissuade Duryodhana from continuing the hopeless struggle have a peculiar pathetic interest. We pity the old couple, but we cannot sympathise with them. For, behind their parental affection is a kind of cowardice quite unworthy of epic Kṣatriyas. The pathos of the scene is heightened by the news of Karna's death which comes on the party like the bolt from the blue. This scene serves to bring out one more trait of Duryodhana's character viz his excessively proud nature. Though disaster after disaster befalls him, his pride does not bend. His ready repudiation of the base proposal of Dhṛtarāṣṭra to devise some secret means of destroying the Pāṇdavas demands our admiration. But the death of Karna, his greatest and most trusted friend, on whom all his hopes of conquering the enemies are centred, is a blow too heavy for even his proverbially proud spirit. Upto this time he has entertained hopes of victory, with Karna to support him. But now hope seems to forsake him. Conversation with Bhīmasena and Aśvatthāman is marked with the courage and defiance which desperation breeds. Altogether even in his fall Duryodhana shows himself to be great.

The second scene of this Act is that in which Bhīmasena and Arjuna take part. It is really difficult to understand what purpose Bhaṭṭa Nārāyaṇa had in arranging this scene. Its only important feature is the wordy duel between Bhīmasena and Duryodhana. But we already have enough of such duel in the third Act. Then again no reason is assigned as to why Bhīmasena and Arjuna were seeking Duryodhana. Bhīmasena himself tells us they had no evil intention in trying to see him. What was their object then in going to that out-of-the-way spot of the battle-field in search of Duryodhana? It is not possible to answer this question satisfactorily. The only possible answer is that not being able to see him on the field since the slaughter of Duśśāsana, they thought that Duryodhana was trying to avoid battle and wanted therefore to find him out and try to gather his intentions and inform him themselves, by way of triumph, of Karna's death.

Regarding this scene itself it appears to us that Bhaṭṭa Nārāyaṇa grows a little uneasy over the fact that for the last three Acts his hero Bhīmasena has not made his appearance on the stage. The audience also becomes eager to see him especially after his killing Duśśāsana. Then again Arjuna was the principal hero of the Mahābhārata

war. A play based on that epic, which does not bring him somewhere would be disappointing to the audience. So he must be made to come on the stage somehow. It is these considerations which appear to us to have weighed with the poet in arranging this scene.

The third and the last scene of this Act is the one in which Aśvatthāman figures. Now that Karna is dead, he is free to take up his weapon and enter on the stage with his usual rhodomontade of killing the Pāṇḍavas in no time. He even slightly refers to Karna's failure to act up to his word and boastfully professes to achieve everything that the king desired. Duryodhana, however, will have nothing of the man, who desired the death of his friend and curtly sends him away. But Dhṛtaśṛta implores him to do his best, not minding Duryodhana's offensive words.

Now what is the dramatic purpose of this scene? In the following Act there is no reference to Aśvatthāman's having done anything in accordance with Dhṛtaśṛta's entreaty or his own boastful words. What propriety is there then of bringing him on the stage in such martial enthusiasm, which is increased the more by his self-imposed rest? Are we to suppose that he has grown so unsportsmanlike as to neglect his duty by his side because Duryodhana does not receive him with honour? It would be difficult to make this supposition in view of the excellent spirit that Aśvatthāman displayed in the third Act. Under these circumstances the only justification for this scene would seem to lie in the author's desire further to illustrate Duryodhana's friendship for Karna by representing that he rejected the proffered services of even the great Aśvatthāman, because the latter desired for his friend's death and reviled him even after he had died and in his very presence.

It will thus be seen that though we have much movement in this Act the scenes composing it are not dramatically relevant. This corroborates the impression already recorded viz. that Bhaṭṭa Nārāyaṇa lacked constructive dramatic skill.

18 SUMMARY OF ACT VI

Bhīmasena has made a new vow that he would kill Duryodhana before the next day dawned and that he would commit suicide, if he failed to do so. On learning this Duryodhana disappears and his disappearance causes great anxiety to Yudhiṣṭhira and Draupadī, whose entrance along with a male and a female attendant marks the commence-

ment of Act VI Yudhisthira sends his attendant to Sahadeva with instructions to search all the possible places where Duryodhana may be found. As the attendant is departing on his mission, he meets Pāñcālaka, with whom he re-enters the stage. Pāñcālaka now gives the Pāndavas king and his queen a detailed account of how Duryodhana was traced to a lake and how Bhīmasena by violently agitating its water, forced him to come out. Pāñcālaka proceeds to tell them that a battle between the two is proceeding and that he has been sent to Yudhisthira by the divine Lord Kṛṣṇa to say that he may now safely look upon the world as void of all enemies and may start preparations for his coronation. Yudhisthira forthwith issues a command to his Kañcukin to begin festivities in expectation of his younger brother's victory.

A demon by name Cārvāka, a friend of Duryodhana, now enters in the guise of a sage. He pretends to have come from the battle-field and to be much fatigued and thirsty. In the course of his conversation with Yudhisthira he informs him that while the fight between Bhīmasena and Duryodhana was proceeding, Balarāma arrived on the scene and, impelled by affection for his favourite pupil Duryodhana, he made him a secret sion, by taking advantage of which the Kaurava was able to kill the Pāndava. Arjuna then took up the mace from his dead brother's hand and is at present fighting with Duryodhana. The demon further reports how Balarāma, expecting the death of Arjuna, who was not skilful in a mace-fight, put on his chariot, with great efforts, his younger brother Kṛṣṇa, who was ever so partial to Arjuna, and departed for Dvārakā.

This news of the death of Bhīmasena causes great sorrow to the Pāndava king and queen. Yudhisthira's grief knows no bounds. Draupadī becomes almost insane and presents a sight truly pathetic. Out of grief they both determine to commit suicide by burning themselves in fire, before hearing the unpleasant news of Arjuna's death. They are encouraged in this by the disguised demon, whose only object in thus misleading Yudhisthira and his queen is to make them commit suicide before Bhīmasena comes to them victorious. An uproar is heard from behind the curtain and Draupadī, fearing that the news of Arjuna's death may reach them any time, hastens Yudhisthira with a view to put into practice their resolve. Yudhisthira sends a loving message to Sahadeva, imploring him not to follow him in death and also leaves a like message to Arjuna in case he be successful. After offering obsequial water to his father

Pāṇdu and to his recently killed brother Bhīmasena, Yudhiṣṭhira becomes ready to die along with Draupadī. At this time the confused Kañcukin brings the news that Duryodhana, with his body smeared with blood and with his terrible mace upraised, is coming and is seeking after the Pāñcāla princess. This of course means the death of Arjuna which magnifies the grief of Yudhiṣṭhira and Draupadī who are consequently overtaken by a swoon.

From behind the curtain comes now an announcement of Bhīmasena. Therein he asks people not to be scared away by his sight, but to inform him where Draupadī is. For he has killed Duryodhana and wants to fulfil his vow of tying Draupadī's hair with hands gory with the blood of the last of the Kauravas. As his body is smeared with blood all over, he cannot be easily distinguished with the result that he is taken to be Duryodhana covered with the blood of Bhīmasena and Arjuna. It is this mistake, which, as we have already seen, leads the Kañcukin to bring the news of Duryodhana's arrival in search of Pāñcālī.

Thus when Bhīmasena arrives on the stage, he finds that Yudhiṣṭhira is ready to fight with him, under the mistaken idea that he is Duryodhana, and that he actually catches him in his arms with violence. The mistake is quickly found out and Draupadī's hair is duly tied by Bhīmasena with hands stained with Duryodhana's blood, as he had once more promised her in Act I, 21. Even the Siddhas from the sky express their delight at the tying of Draupadī's mass of hair, which has been the cause of so much havoc in the world. Kṛṣṇa and Arjuna now enter and the Lord offers his congratulations to Yudhiṣṭhira. He further tells him that he has arrived in such haste because he came to know that Yudhiṣṭhira had been deluded by the demon Cārvāka, who has, however, been subsequently captured by Sahadeva. There now remains nothing to complete the happiness of Yudhiṣṭhira and the drama closes with a blessing from the divine lips of Lord Kṛṣṇa in response to the request of Yudhiṣṭhira.

19 CRITICAL APPRECIATION OF ACT VI

The sixth Act consists of four distinct scenes. The first contains a description of the various means which Yudhiṣṭhira orders Sahadeva to adopt in order to find out the whereabouts of Duryodhana, and Pāñcālaka's account of how Duryodhana was traced to a lake and how Bhīmasena forced him to come out. The second scene commences with the entrance of the demon Cārvāka, who, by conveying to Yudhiṣṭhira and Draupadī the false news of Bhīmasena's

death and Arjuna's mace-fight with Duryodhana, throws them in grief and encourages them to commit suicide by entering fire. The third consists of Yudhishthira's parting message to Sahadeva and Arjuna, and his preparation for death by offering a final libation of water to his ancestors and also to Bhīmasena. The fourth is marked by the entrance of the victorious Bhīmasena, the removal of Yudhishthira's delusion and the tying up of Draupadī's dishevelled hair, the Venīsaṁhāra, which forms the main theme of the drama.

The entrance of Yudhishthira and Draupadī at the beginning of this Act is abrupt. No indication of this is given in the previous Act. This is one more instance of Bhaṭṭa Nārāyaṇa's lack of constructive skill. Then again instead of giving us a Viskambhaka the poet makes the first stanza and the next long speech of Yudhishthira serve its purpose. A clever dramatist would have arranged a beautiful Viskambhaka in which the death of Salya, the terrible vow of Bhīmasena and the disappearance of Duryodhana could have been skilfully conveyed to the audience and would have concluded it with a cunning reference to the anxiety of Yudhishthira and Draupadī. This would have prepared us to see them enter on the stage and no abruptness would have been felt. Surely, this new vow of Bhīmasena was of sufficient importance to justify a Viskambhaka being assigned to it. Yudhishthira's passing reference to it does not bring home to the reader its dreadful importance.

Another point to be noted is that we are nowhere told the full nature of Bhīmasena's vow. It is apparently based upon Arjuna's vow to kill Jayadratha. But the fact that Bhīmasena had vowed to kill himself in case he failed to kill Duryodhana that very day is nowhere explicitly revealed to us. We have only to gather it from the fourth line of the first stanza. Merely to say that the vow was aparyusita is not sufficient. We have further to note that this vow of Bhīmasena is an invention of the poet. There is no sanction for it in the Mahābhārata. Bhaṭṭa Nārāyaṇa's object in introducing it is to bring out the adventurous nature of Bhīmasena and to produce a startling dramatic effect. It spreads a gloom over the entire Pāṇḍava camp in the very hour of victory and it is quite natural for Yudhishthira and Draupadī to be alarmed. It must however be remarked that a cleverer artist would have made a better use of this vow.

Out of these four scenes that constitute this Act the first is the weakest. Even like the fourth Act, this scene is of the nature of a Viskambhaka. Its purpose is to convey

to the audience certain information and this information as in the case of Act IV, is conveyed in the most inartistic manner. But the poet apparently had another purpose also in arranging this scene. He wanted to bring out the nobility of character of both Bhīmasena and Duryodhana. Impelled by noble chivalry, which disdains to strike at a fallen dejected enemy, Bhīmasena offered Duryodhana the choice of fighting with any one of the Pāṇḍavas. It was an exceedingly critical moment. The fortune of the Pāṇḍavas was at stake. But Duryodhana also showed himself to be truly great and noble. The two heroes thus appear at their best in this scene. It must be noted here that the reasons which Yudhishthira explains to Draupadī as having urged Bhīmasena in making that nervous offer, can hardly have been in the mind of Bhīmasena at that time. They are the reasons of a cool calculating politician such as Bhīmasena surely was not. Half the value of Bhīmasena's noble chivalry would be lost if it were supposed to have proceeded from such sordid considerations.

The account of the meeting between Bhīmasena and Duryodhana practically follows the Mahābhārata. Bhatta Nārāyaṇa however makes one material change. In the Mahābhārata it is not Bhīmasena but Yudhishthira who addresses taunting words to Duryodhana and thus forces him to come out. It is again Yudhishthira who makes the proposal referred to in stanza 10. As Bhatta Nārāyaṇa wanted Yudhishthira to be engaged somewhere else, he made this change. The poet has also introduced a change in the account of Duryodhana's discovery. According to the Mahābhārata, Kṛpa, Kṛtavarmaṇ and Aśvatthāmaṇ while holding a conversation with Duryodhana, who was in the lake, were overheard by some hunters who carried the news to Bhīmasena, who in turn imparted it to Yudhishthira. They then all went to that place in company with Kṛṣṇa.

Bhatta Nārāyaṇa is at pains to describe this scene in some detail, because he wants to show both these great warriors at their best in the hour of their last combat. When Bhīmasena observed that dejection had overcome Duryodhana as he cast his glance on the battle-field, where not a single friend of his was in sight, his nature at once underwent a change. His usual sarcasm forsook him and in a spirit of noble chivalry he offered him the choice of fighting with any one of Pāṇḍavas. The fate of these brothers trembled in the balance as Duryodhana cast his angry glance at Bhīmasena and Arjuna. Not to speak of Yudhishthira and the two sons of Mādrī, if Duryodhana had

elected to fight a mace-fight with Arjuna, well, the Pāṇdavas would have been nowhere. If Bhīmasena showed himself to be noble and chivalrous, Duryodhana was still more so. A great warrior disdains to fight with an unequal. The noble lion would refuse to harm a jackal. So Duryodhana chose Bhīmasena for his adversary. The Pāṇdavas had staked all their fortune on Duryodhana's honour as a warrior and Duryodhana amply justified their confidence. This last touch in the character-sketch of the fallen monarch makes even his fall noble and dignified.

The three other scenes are full of action and their main interest lies in the delineation of the character of Yudhishthira. In fact Yudhishthira forms the central figure of the sixth Act, as Duryodhana is of the fourth. But the difference is that in the fourth, Duryodhana is not a new personality to us. But here we make acquaintance with Yudhishthira for the first time. He has been referred to a few times before and that is all we know of him. There are some very fine traits in Yudhishthira's character, which a casual reader is very likely to miss, under the influence of the incredible credulity which Yudhishthira displays in his conversation with Cārvāka. First, then, at the very commencement of the Act, this pious monarch is shown to us as bent down under a heavy load of anxiety caused by the dreadful vow of Bhīmasena. Reading between the lines we can also detect the stings of his conscience, which tells him that he himself is at the bottom of the whole trouble. The most important trait of his character is of course his unequalled affection for his brothers. His vow of committing suicide in the absence of even one of his brothers, though by the way not quite worthy of a Kṣatriya, eloquently proclaims his fraternal affection. Though intensely loving all his younger brothers, Yudhishthira seems to love Bhīmasena most. His condition on learning the false news of Bhīmasena's death becomes truly pathetic. He is so overpowered by the calamity that he consciously neglects his Kṣatriya's duty of fighting to the last with the killer of his brother and prepares to throw himself in the fire along with Draupadī. But it is to his credit that at the critical moment he gathers up courage and rises to the full height of a Kṣatriya and fearlessly advances to fight with him whom he considers to be the killer of Bhīmasena and Arjuna. This clearly shows that he was no coward and that his earlier unwillingness to meet Duryodhana had proceeded purely from a feeling of hopelessness, created by the false news of Bhīmasena's death, which had been conveyed to him.

But the credulity, with which Yudhiṣṭhira so implicitly believes the words of Cārvāka and which at first impresses us as being such a prominent trait of his character, seems almost ridiculous and lowers in no small measure his character in our eyes. Perhaps he was led away by the outward appearance of Cārvāka. A pious man himself, he could not but rely on the words of one who appeared to be an ascetic. Besides affection deprived him of the power of discrimination, so much so that he actually forgot the hopeful message of Kṛṣṇa and the fact that the Lord would not encourage him falsely. Thus this credulity, though manifestly a weakness of character, proceeds from the noble sentiment of fraternal affection, carried to excess and when we realise this, our condemnation of Yudhiṣṭhira in this respect loses much of its sting. The truth would appear to be that Bhaṭṭa Nārāyaṇa was helpless in the matter. A consummate delineator of pathos he had set his heart in this Act to depict the pathetic condition of Yudhiṣṭhira and Draupadī as it would be on the death of Bhīmaśena. For this purpose he somehow wanted them to believe that Bhīmaśena was dead and as such belief was ordinarily impossible, it was inevitable that they should appear credulous when they did actually entertain such belief. It would thus be seen that the poet had to depict Yudhiṣṭhira to be weak in this respect in order to be able to depict the kind of pathos that formed his main topic in this Act!

And the poet's success in the delineation of this pathos is great. There are few figures in Sanskrit dramatic literature so pathetic as Yudhiṣṭhira in this Act. Though we do not like the un-Kṣatriya-like way of his lamentation, we fully appreciate the brotherly affection that unsettles his mind and dries up what Duryodhana has termed the Kṣatradharmakārkaśyam in him. While Duryodhana also loves his brothers with equal intensity, his lamentations are always mixed up with a stern determination to have his revenge on the murderer of his brothers. But Yudhiṣṭhira seeks no revenge. He perhaps thinks that revenge will not give him back his brother. The difference between the two monarchs, though they love their younger brothers with equal ardour, is that while Duryodhana is a true Kṣatriya with a predominance of rajas in him, Yudhiṣṭhira is almost a Brāhmana in whom sattva predominates. In the armour of a Kṣatriya he finds himself ill at ease. Overpowered by sorrow he loses his peculiar Kṣatriya lustre and resorts to the softness of a Brāhmana. What Duryodhana said happened in the case of Drona, happened exactly in the case of Yudhiṣṭhira.

Equally pathetic is the picture of Draupadī. At the terrible news of the death of Bhīmasena, whom she loves so tenderly and on whom she has pinned all her faith of having her wrongs avenged, she loses the balance of her mind and turns almost insane. The shock is too great for her soft affectionate heart. She cannot withstand it. Though she says only a few things, her words are harrowing. She reminds one of Shakespeare's Ophelia. Both find themselves unable to bear terrible shocks and lose their heads. Then again Bhatta Nārāyana well brings out the nervous confusion in which Buddhimatikā and Jayandhara are thrown, when they see their master and mistress on the point of committing suicide. The maid actually throws herself before Yudhishthira and Draupadī in order to prevent them from entering fire and the old chamberlain is moved to tears in spite of his grey hair.

It will perhaps be realised by many that the situation, as it is developed by the poet in this Act, is admirably suited for a tragedy. The poet could very easily have made Yudhishthira and Draupadī consign themselves to fire before Bhīmasena arrived on the scene. Then Bhīmasena and others would also kill themselves. In fact this would appear to be the natural development of his situation. But then, Bhatta Nārāyana could not do so. First, because such a change in the account of the Mahābhārata would have proved too sweeping for any Hindu audience to digest. Secondly, rules of Sanskrit dramaturgy forbade the tragic ending of a drama.

III THE SOURCE OF THE VENISAMHARA AND THE CHANGES INTRODUCED THEREIN BY THE POET

The Mahābhārata has proved a fruitful source of inspiration to Sanskrit poets¹ the writers of narrative poems or Kāvyaś as well as the writers of dramas². The best known drama in Sanskrit, the Abhijñānaśākuntala of Kālidāśa, is based on an episode occurring in the Mahābhārata. Bhaṭṭa Nārāyaṇa's Venī-unhāra on the other hand is not based on any episode, but deals with the main story of the great epic. In a drama of six Acts the poet has, as it were, abridged the story of the Mahābhārata right up from the Udyoga-parvan to the Śāntiparvan. Kṛṣṇa's mission of peace to the Kauravas, which marks the commencement of the drama, is described in the Udyoga-parvan, while the coronation of Yudhiṣṭhira which is referred to at its close, takes place in the Śāntiparvan.

The story of the Mahābhārata is one of the most well-known stories among the Hindus. The selection of such a story for the plot of a drama entails its own disadvantages for the dramatist. He cannot introduce sweeping changes in the original which is so well-known. He cannot depict the various characters in any other light than the one with which people are most familiar. Otherwise his drama

- (1) As a source of inspiration to poets the following description of the Mahābhārata occurs in the Ādiparvan of that epic itself.—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।
पर्जन्य इव भूतानामक्षयो भारतदुम ॥ १ ९३
अनाश्रित्येदमाख्यानं कथां भुवि न दिद्यते
आहारमनपाश्रित्य शरीरस्येव धारणम् ॥ २ ३८८
इदं कविवरे सर्वैराख्यानमुपजाव्यते ।
उदरप्रेम्णुभिर्मन्युरभिजात इवेश्वर ॥ २०. ३८९

- (2) Out of the five Mahākāvyaś the following four are based on the Mahābhārata. Kumārasambhava, Kirātārjunīya, Śiśu-pālavadha and Naiśadhiyacarita. —As regards dramas six of the thirteen dramas of Bhāśa derive their material from the Mahābhārata. The Abhijñānaśākuntala of Kālidāśa and the Bālabbhārata of Rājasekhara are based on the Mahābhārata.

would cease to be realistic and he would be condemned in society and would hardly attain anything like popularity. Under these circumstances, the task of a poet who makes such selection becomes very difficult. He has to proceed with absolute caution. But in spite of these difficulties he introduces changes, which not only are not unpalatable to the people but actually succeed in changing their ideas about the original story, he indeed must be regarded as a very skilful dramatist. Something of this kind has occurred in the case of Bhaṭṭa Nārāyaṇa, as will be clear from the following paragraphs, where we put down, Act by Act, the important changes that Bhaṭṭa Nārāyaṇa, has introduced in his original.

Bhaṭṭa Nārāyaṇa's most important change, a change on which the action of the whole drama is in fact based, is indicated by the very title of the drama. Draupadī was dragged in the gambling hall by Duśśāsana, who had caught hold of her by her hair, which consequently became dishevelled. Duryodhana further insulted her by baring his thigh in her presence. Bhīmasena vowed that he would kill Duśśāsana and drink the blood from his chest. He further vowed that he would kill Duryodhana and, with his hands gory with the Kaurava monarch's blood, would tie up the dishevelled hair of Draupadī. Draupadī was therefore to allow her hair to remain in that loose disordered condition till Bhīmasena fulfilled his vow. Now the title *Venīsamhāra* refers to this tying up of Draupadī's dishevelled hair by Bhīmasena after killing Duryodhana and this particular part of Bhīmasena's vow is Bhaṭṭa Nārāyaṇa's own invention, as we have already seen before. Thus this tying up of the hair, which is the most important event in the drama and which gives the play its name, is the poet's innovation.

The importance of this innovation can hardly be exaggerated. With his drama Bhaṭṭa Nārāyaṇa has succeeded in moulding the thoughts of the people so much that the ordinary reader has no idea that there is anything new in this vow of Bhīmasena. Bhaṭṭa Nārāyaṇa's glory lies just in this that what really represents the change which his genius has introduced is generally accepted as the version of the original itself.

The first Act as a whole follows the account of the *Mahābhārata* in its representation of the failure of Kṛṣṇa's mission of peace and the consequent commencement of hostilities. The entire setting of the drama is of course Bhaṭṭa Nārāyaṇa's and it must be remembered that when we speak of the changes introduced we only refer to the changes in

the main story. Yet even in this first Act there are two minor changes introduced for dramatic purpose. It is here represented that Kṛṣṇa was sent to make peace on the condition of a grant of five villages. In the Mahābhārata this specific offer had previously been made through Sānjaya and had been rejected by Duryodhana. After this Kṛṣṇa was sent to make a second and final attempt at amicable settlement. He had no instructions regarding any specific terms on which to conclude peace. Bhaṭṭa Nārāyaṇa makes this change for a double reason. He did not want to refer to Sañjaya's mediation, because that was not much important. But he wanted to bring out the peaceful intentions of Yudhishthira as revealed in the offer of peace for five villages. He therefore combined that offer with Kṛṣṇa's mission. He further wanted to bring out the *vyutpatti* or significance in this demand for five villages, the significance which according to him constituted his improvement on the same demand of the Mahābhārata. Reference to the demand for five villages was thus necessary. The second change introduced refers to what happened at the court of Duryodhana when Kṛṣṇa went there. Bhaṭṭa Nārāyaṇa represents that Duryodhana tried to secure the person of the Lord by binding him and that the Lord frustrated his attempts by a display of his universe-form. In the Mahābhārata no such attempt is actually made. Only a plan is hatched to capture the Lord, but it is found out and Duryodhana is severely reprimanded for it by his father. Similarly, in the Mahābhārata the *viśvarūpa* was shown not for the purpose of driving away the Kauravas, but merely for exhibiting his power after the reproof had been administered to Duryodhana by Dhṛtarāṣṭra. This change that Bhaṭṭa Nārāyaṇa introduces is dramatically very effective. In this case Bhaṭṭa Nārāyaṇa has so succeeded in moulding our ideas about the incident, that the ordinary man is hardly aware of the fact that the Mahābhārata does not refer to an actual attempt being made to seize the person of the Lord.³

The second Act is purely a creation of Bhaṭṭa Nārāyaṇa. Strange as it may appear to many, the Mahābhārata does not mention Bhānumatī at all. No reference to Duryodhana's wife is there made. Bhānumatī is thus the

- (3) This incident of Duryodhana's attempt to secure the person of the Lord by force is made popular by a picture of the same drawn by Raja Ravi Varma. It will be noticed from the above that the basis of the picture is not the Mahābhārata, but the *Vepissakhāra*.

poet's own creation. Consequently the meeting between Draupadī and Bhānumatī, referred to in the first Act, is also an invention of Bhaṭṭa Nārāyaṇa.

Stanza 25⁴ of the second Act refers to the indignities that were offered to Draupadī in the gambling hall. At the command of Duryodhana Duśśāsana dragged her into the hall by her hair and garment and addressed to her the insulting words 'A cow, a cow!'. This is what we gather from this stanza. But the Mahābhārata does not confirm this account. As a matter of fact there is some discrepancy in the epic itself regarding this incident. Thus, according to the Sabhāparvan, when after the anudyūta the Pāṇavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'Gauh, gauḥ' to Bhīmasena and not to Draupadī⁵. Later on in the Karnaparvan, when Bhīmasena kills Duśśāsana and drinks his blood, he twice refers to the words 'Gauh, gauḥ', as having been uttered by Duśśāsana. The second reference suggests that other people also had joined him in uttering these words⁶. But both these references are general and they do not specify whom exactly these words were addressed and on what occasion. On the other hand from the words which Bhīmasena addresses to Duryodhana in the Śalyaparvan, after the latter had been laid low on the battle-

(4) This stanza is as follows.—

हस्ताकृष्टविलोकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव स किं नु गण्डिवधरो नासीत् पृथानन्दनो
यून क्षत्रियवशजस्य कृतिन क्रोधास्पदं किं न तत् ॥

(5) Read.—

एव ब्रूवाणमजिनैर्विवासितं
दुःशासनस्तु (भीमसेन) परिदृश्यति स्म ।
मध्ये कुरूणां धर्मनिबद्धमार्गं
गौर्गौरिति स्माह्वयन् मुक्तलज्ज ॥ १९ अध्याय १९

(6) Read.—

उवाच तद् गौरिति यद् ब्रूवाणो
हृष्टो वदे कर्णसुयोधनाभ्याम् । २०
भीमोऽपि हत्वा तत्रैव दुःशासनममर्षणम् ।
पूरयित्वाज्जलिं भूयो अधिरस्योग्रानि स्वन ॥ ४१
[Continued on the next page]

field, we gather that it was Duryodhana himself who uttered these words with reference to Draupadi, when she was dragged in the assembly dressed in her only garment, and that even other people had taken up this cry⁷. Thus the original account of the incident not being uniform, Bhaṭṭa Nārāyaṇa did well in representing it in the way he has done in stanza 25. For Bhaṭṭa Nārāyaṇa's representation is dramatically more effective.

The Praveśaka to the third Act is also the work of Bhaṭṭa Nārāyaṇa. Its dramatic importance lies in this that it absolves Bhīmasena from the sin of drinking human blood⁸. The main body of the third Act is concerned with the character sketches of Aśvatthāman and Karna and their quarrel. Bhaṭṭa Nārāyaṇa's change as regards the delineation of their character lies in exalting the character of Aśvatthāman and lowering that of Karna. As regards the actual quarrel the poet has evidently drawn upon Drona-parvan Adhyāyas 158 and 159. From these we learn that when Karna boasted of his strength and of his determination to kill the Pāṇḍavas, Kṛpa ridiculed him by pointing out the various occasions such as the battle at the capital of

[Continued from the preceding page]

शृण्वता लोकवाराणामिदं वचनमब्रवीत् ।

एष ते रुधिरं कण्ठात् पिबामि पुरुषाधम ॥ ४२

ब्रूहादानीं तु सहस्रं पुनर्गौरिति गौरिति ।

ते तदास्मान् प्रवृत्त्यन्ति पुनर्गौरिति गौरिति ॥ ४३

तान् वयं प्रतिवृत्स्यामः पुनर्गौरिति गौरिति ॥ ४४

—अध्याय ८३

(7) Read.—

ततो दुर्योधनं हत्वा भीमसेनः प्रतापवान् ।

पातितः कौरवेन्द्रं तमुपगम्येदमब्रवीत् ॥ ३

गौर्गौरिति पुरा मन्दं द्रोपदीमेकवाससम् ।

यत् सभायां हसन्निस्सदा वदसि दुर्मते ॥ ४

तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ।

एवमुक्त्वा स वामेन पदा मौलिसुपास्पृशत् ॥ ५

येऽस्मान् पुरोपावृत्त्यन्तः मूढा गौरिति गौरिति ॥

तान् वयं प्रतिवृत्स्यामः पुनर्गौरिति गौरिति ॥ ७

३१

—अध्याय ९५

(8) Vide above for Critical Appreciation of this Interlude pp. 54-55

Virāṭa, on which Karna had an opportunity of meeting the Pāṇḍavas, but was able to do nothing. Karna in wrath declared he would cut the tongue of Kṛpa if he dared say those things again. At this Aśvatthāman rushed at Karna with a drawn sword and a scuffle between the two seemed imminent. Duryodhana and Kṛpa pacified them.⁹ This incident occurred before the death of Drona. Bhaṭṭa Nārāyana introduces several changes in this to suit his purpose. First, the quarrel is depicted as taking place after Droṇa's slaughter. Kṛpa has nothing to do with it. It proceeds from Kaiṇa's malicious remark. But in the Mahābhārata it is Aśvatthāman who takes the offensive. These changes are of course intended to exalt the Brāhmana warrior, and to lower Karna.

The fourth Act is mainly narrative and generally follows the original in its account of the slaughter of Duśśāsana and the death of Vṛsasena. The description of the fight is couched in terms which remind one of such descriptions in the great epic.

(9) In this connection read the following.—

कर्ण उवाच । परित्रातुमिह प्राप्तो यदि पार्थ पुरंदर ।
तमप्याशु पराजित्य ततो हन्तासि पाण्डवान् ॥ ५
एव ब्रूवाण कर्ण तु कृप शारद्वतोऽब्रवीत् ।
स्मयाच्च महाबाहु सूतपुत्रमिदं वच ॥ १२
बहुश कथ्यसे कर्ण कौरवस्य समीपत ।
न तु ते विक्रम कश्चिद् दृश्यते फलमेव वा ॥ १४
समागम पाण्डुसुतैर्दृष्टे बहुशो युधि ।
सर्वत्र निर्जितश्चासि पाण्डवैः सूतनन्दन ॥ १५
एवमुक्तस्तु राधेय प्रहसन् भरतर्षभ ॥ ४८
अब्रवीच्च तदा कर्णो गुरु शारद्वत कृपम् ।
त्वं तु विप्रश्च वृद्धश्च अशक्तश्चापि सयुगे ।
कृतस्नेहश्च पार्थेषु मोहान्मामवमन्यसे ॥ ५६
यद्येव वक्ष्यसे भूयो ममाप्रियमिदं द्विज ।
ततस्ते खड्गमुद्यम्य जिह्वां छेत्स्यामि दुर्मते ॥ ५७

—अध्याय १५८

[Continued on the next page]

The fifth Act is all the work of the poet. Though the characters that take part therein are familiar, the situation is the creation of Bhatta Nārāyana.

The sixth Act deviates from the account of the Mahābhārata in some important respects. First, the new vow of Bhīmasena that he would kill Duryodhana on that very day, or would commit suicide in case he failed to do so, is Bhatta Nārāyana's invention. He invents it in order to bring out more prominently Bhīmasena's adventurous nature. In this drama Duryodhana is represented as having run away and concealed himself in a lake in order to falsify Bhīmasena's vow and thus indirectly bring about the ruin of the Pāṇḍavas. In the Mahābhārata he repairs to a lake in order to escape from the clutches of the Pāṇḍavas, when he finds that all his people are killed and not a single soldier left alive to fight for him. In both, the element of fear is at the bottom of this disappearance. Though in the drama

[Continued from the preceding page]

तथा परुषित दृष्ट्वा सूतपुत्रेण मातुलम् ।
 रङ्गसुखम्य वेगेन द्रोणिरभ्यपतद् द्रुतम् ॥ १
 अश्वत्थामोवाच । यदर्जुनगुणास्तथ्यान् कीर्तयान नराधम ।
 शूरे द्वेषात् सुदुर्बुद्धे त्व भर्त्सय मातुलम् ॥ ३
 क्व ते वीर्यं क्व चास्त्राणि य त्वा निर्जित्य सयुगे ।
 गाण्डीवधन्वा हतवान् प्रेक्षतस्ते जयद्रथम् ॥ ५
 कर्णं पश्य सुदुर्बुद्धे तिष्ठेदानीं नराधम ।
 एष तेऽद्य शिर कायादुद्धरामि सुदुर्मते ॥ ९
 तमुद्यत तु वेगेन राजा दुर्योधन स्वयम् ।
 न्यवारयन्महातेजा कृपश्च द्विपदा वर ॥ १०
 कर्ण उवाच । शूरोऽयं समरश्लाघी दुर्मतिश्च द्विजाधम ।
 आस्वादयतु मदीर्यं मुञ्चेम कुरुसत्तम ॥ ११
 अश्वत्थामोवाच । तवैतत्क्षम्यतेऽस्माभिः सूतात्मज सुदुर्मते ।
 दर्पमुत्सिक्तमेतस्ते फाल्गुनो नाशयिष्यति ॥ १२
 दुर्योधन उवाच । अश्वत्थामन् प्रसीदस्व क्षन्तुमर्हसि मानद ॥
 कोपं खलु न कर्तव्यं सूतपुत्र कथंचन ॥ १३
 त्वयि कर्णे कृपे द्रोणे मद्राजोऽयं सौबले ।
 महत् कार्यं समासक्त प्रसीद द्विजसत्तम ॥ १४

Duryodhana denies that he ran away through fear, we cannot believe him. This fear is incompatible with his proud nature and is a serious blot on his character. But the poet was tied down by his original. He has, however, tried to justify in some measure the conduct of Duryodhana by inventing the new vow of Bhīmasena. Duryodhana knew he had now no hope of victory against the Pāṇḍavas. But their ruin might be accomplished if Bhīmasena could in some way be made to fail in his vow. He would then commit suicide. Yudhiṣṭhira would also follow. Others might most probably do the same. Here was thus an opportunity, offered to Duryodhana by Bhīmasena's rash vow, of doing what he had no hope of accomplishing in open fight. Why should he not take advantage of this? This idea also was in the mind of Bhaṭṭa Nārāyaṇa's Duryodhana when he entered the lake and it was quite natural.

That fear was not the sole cause of Duryodhana's resorting to the lake was shown by the very fact that he came up. If he had chosen to remain inside, Bhīmasena could not have brought him out. But his Kṣatriya pride was roused by the cutting words of Bhīmasena and, forgetting the abovementioned reason of his disappearance, which after all represented the reason of a cold calculator, he rose up in the heat of the moment. It will thus be seen that though the poet has followed his original in representing this incident of Duryodhana's disappearance, he gives it a different turn by inventing the vow of Bhīmasena, with a view to lessen the ignominy of Duryodhana's conduct. This then constitutes the second purpose which the invention of the new vow of Bhīmasena serves.

The way in which, according to the drama, Duryodhana was traced to the lake and ultimately forced to come out also differs from the Mahābhārata. According to that account Kṛpa, Kṛtavarmaṇ and Āśvatthāmaṇ were overheard by some hunters, while they were conversing with Duryodhana who was in the lake. The hunters carried the news to Bhīmasena, who reported it to Yudhiṣṭhira and then all of them including Kṛṣṇa went to the lake. Further, in the Mahābhārata it was Yudhiṣṭhira and not Bhīmasena as in the drama, that addressed all those bitter words to Duryodhana that ultimately forced him to come out. Bhaṭṭa Nārāyaṇa entrusted this business to Bhīmasena for a double purpose. First, he wanted Yudhiṣṭhira to be elsewhere engaged. Secondly, it was more appropriate that Bhīmasena, who was to give him battle, should talk in this vein to Duryodhana and force him to rise up.

'Then again in the Mahābhārata it is Yudhiṣṭhira who gives Duryodhana the option of fighting with any one of the Pāṇḍavas Bhaṭṭa Nārāyaṇa assigns this work to Bhīmasena for a similar double purpose¹⁰

Lastly, the scene with Cārvāka is Bhaṭṭa Nārāyaṇa's own invention Cārvāka no doubt figured in the Mahābhārata, but there he played a different part Yudhiṣṭhira made a triumphal entry into Hastināpura after the war was ended and with great pomp entered the assembly-hall of the palace Brāhmaṇas gathered there to congratulate him and were being duly honoured by the victorious emperor The demon Cārvāka had gone there, disguised as a Brāhmaṇa. Declaring himself to be the spokesman of the assembled Brāhmaṇas, he denounced Yudhiṣṭhira as being the exterminator of his race The Brāhmaṇas were surprised They disowned him and, proclaiming him to be the demon-friend of Duryodhana, burnt him on the spot to ashes, with their humkāras Such is the account of Cārvāka in the Mahābhārata¹¹ Bhaṭṭa Nārāyaṇa's object in the sixth Act was to depict the pathetic condition of Yudhiṣṭhira as it would be on the death of Bhīmasena For that purpose he made use of the demon Cārvāka, the friend of Duryodhana, who, disguised as an ascetic conveyed to Yudhiṣṭhira the false news of Bhīmasena's death In view of the ultimate purpose the poet had in view, it must be remarked that the use to which he put the character of Cārvāka supplied by the Mahābhārata was a highly ingenious one

From the above survey it will be clear that though Bhaṭṭa Nārāyaṇa bases his drama on the Mahābhārata there are many things in the play which are his own and which proclaim his dramatic genius

IV WHO IS THE HERO OF THE VENISAMHARA ?

There are three men in this drama, who can be said to be putting forward rival claims for being considered the hero viz Duryodhana, Yudhiṣṭhira and Bhīmasena. In a

(10) Read — 'ततश्च वृकोदरेणाभिहितम्—अयि ओ कौरवराज, कृतं बन्धु-
नाशदर्शनमन्युना । मैव विषाद कृथा पर्याप्ता पाण्डवा समरायाहम
सहाय इति ।

वृषाना मन्यसेऽस्माकं य सुयोध सुयोधन ।

दशितस्यासन्नस्य तेन तेऽस्तु रणोत्सव ॥ १०

—Act vi, p. 168

(11) Vide Śāntiparvan Adhyāya, 37.

play based on the story of the Mahābhārata, this was to a certain extent inevitable. For, all these three are first-class characters. The question was further rendered doubtful by Bhatta Nārāyana's unskilful handling of the plot, inasmuch as he did not give to one of these three such preponderating importance as to raise him automatically to the position of the hero. Thus it is that this rather unusual question as to who the hero of the piece is comes at all to be discussed. We shall therefore proceed to consider the relative value of the claims of each of these three.

If the hero of a drama means the man, who captures our attention most, whose personality is most interesting and on the delineation of whose character the poet has most expended his skill, then surely Duryodhana must be regarded the hero of the *Venisamhāra*. From the time when we first make his acquaintance in the second Act up to almost the very end of the play he is never absent from our vision. In the second, fourth and fifth Acts he is of course the central figure. Though the interest of the third Act lies elsewhere, Duryodhana is present there for quite a considerable time and forms a very interesting figure from the point of view of his character. In the sixth Act he does not enter on the stage, certainly, but his actions are of dreadful importance to us and some of the finest traits of his character are brought out in this Act. Then again from the point of view of the delineation of character, Duryodhana is of absorbing interest. No other character has received so much attention from the poet and been depicted in such varied aspects. Duryodhana thus possesses all the elements about him that should make him the hero of the play. But he has nothing to do with the main purpose of the drama viz the tying up of Draupadi's dishevelled hair. He therefore cannot be regarded the hero of the *Venisamhāra*. It must at the same time be remarked that in delineating his character and in assigning to him the position of such commanding importance, the author shows himself to be lacking in sense of proportion, in so far as he has made him more interesting and captivating than the proper hero of the drama.

Yudhishthira is the next claimant. He is as a matter of fact regarded as the hero of the drama by commentators and rhetoricians. His claims are based on a double ground. First, he is the head of the party that ultimately succeeds and has thus the advantage of his natural position. Secondly, towards the close of the sixth Act, Bhatta Nārāyana has depicted him in such a way as to create reasonable grounds in our minds to suppose that he is meant to be the hero of

the play One of the formal functions of the hero of a drama is to pronounce the final blessing in the form of the *bharatavākya* Duryanta, Puṇḍrava, Agnimitra, Rāma, Mādhava and others, all the undisputed heroes in their respective plays, do it In the *Veniśamhāra* Yudhishthira utters the final benedictory stanza So there is nothing unreasonable in regarding him the hero of this play But as against these claims of Yudhishthira it has to be noted that he is the least interesting of these three figures In fact during the course of the first five Acts nowhere does he attract our attention in any way We even do not expect to see him play such important part in the sixth Act, as far as our expectations based on the earlier acts are concerned Surely such a man could not have been meant to be the hero of the drama Secondly, even like Duryodhana, he is not directly connected with the tying of Draupadī's hair, the principal theme of the drama As regards his uttering the *bharatavākya* it may be pointed out that he does so because of the precedence that belongs to him as the eldest of the Pāṇdavas His position as the head of the family secures him that advantage But it cannot surely exalt him to the position of the hero of the play

Lastly comes Bhīmasena When the claims of Duryodhana and Yudhishthira are set aside, Bhīmasena easily attains the position of the hero It is he who has vowed and who carries out the tying of Draupadī's disordered hair, a circumstance which gives the drama its title The *Veniśamhāra* is thus directly connected with him He is therefore the natural hero Apart from this, the poet has tried though not as much as we wish, to sustain our interest in his character and to keep him before our vision from the beginning to the end This will be clear if we take a short survey of the six Acts in so far as they relate to him

The interest of the first Act of course mainly centres round Bhīmasena The second Act which is devoted to Duryodhana and Bhānumati and their love-affair is not altogether free from references to him The incident of Bhānumati's dream clearly keeps us in mind of Bhīmasena and his vow of killing the hundred Kauravas Further, the scene in which the Kañcukin hurriedly enters to announce the breaking of Duryodhana's flag-staff by the dreadful wind is so managed as powerfully to bring to our notice, once more, Bhīmasena and his vow of breaking Duryodhana's thighs Stanza 28 of this Act also reminds us of Bhīmasena The third Act no doubt diverts our mind not only from Bhīmasena but also from the *Veniśamhāra* itself,

but even here towards the close Bhīmasena is mentioned as being on the point of accomplishing his vow of killing Duśśāsana and drinking his blood. The fourth Act records the actual accomplishment of this vow of Bhīmasena, which marks a step forward towards the devoutly-to-be-wished consummation of the tying of Draupadī's hair. In Sundaraka's description of the fight Bhīmasena also figures to a certain extent. Though the fifth Act is connected with Duryodhana and his affairs, Bhīmasena is specially brought on the stage probably with a view to satisfy the longing of the audience that has not *seen* him for a long time. The sixth Act marks the final triumph of Bhīmasena and there is no question of our interest in him flagging in any way there.

It will thus be seen that Bhīmasena and his vow have been consistently kept before our eyes, more or less, from the beginning to the close of the drama. Bhīmasena is thus the proper hero. Though this conclusion may be accepted, it must be pointed out all the same that the character of Bhīmasena has not been made so interesting as that of Duryodhana, nor have so many traits of his character been brought out as in the case of Duryodhana. Thus in comparison with Duryodhana he suffers in this respect. This, as observed before, must be put down to the author's lacking in sense of proportion.

V WHICH IS THE PREVAILING SENTIMENT IN THE VENĪSAMHĀRA?

According to canons of Sanskrit dramaturgy a drama may contain more than one sentiment, but only one of them should be the principal or *aṅgin*. The letter of the rule says that this principal sentiment should be either *śṛṅgāra* (love) or *vīra* (heroic) ¹. Commentators, adhering to the strict letter of this rule, try to prove that the prevailing sentiment in the *Venīsamhāra* is *vīra* or the heroic. This, we think, is not right. For we have to look in such cases to the spirit rather than to the letter, of the rule concerned. And the spirit of the rule shows that one sentiment should be the principal and the others should be subordinate to it. *Ānandavardhana* takes the same view ². Otherwise in a drama like the *Uttararāmacarita*, where *karuṇa* sentiment predominates, we shall have to prove somehow that either *śṛṅgāra* or *vīra* is the prevailing sentiment. Similarly in the *Venīsamhāra* it will be found that *karuṇa* is the prevailing sentiment. And this can be easily seen from the following considerations.

In this drama there are four prominent sentiments developed viz *karuṇa* or pathos, *vīra* or heroic sentiment, which in some places has an admixture of *raudra* or frightful, *śṛṅgāra* or love and *bībhatsa* or disgust. Of these the last is confined to the *Praveśaka* of the third Act and *śṛṅgāra* to the second and hence they can hardly lay claim to be regarded as the principal sentiment of the drama. Between *karuṇa* and *vīra*, *karuṇa*, in the delineation of which *Bhaṭṭa Nārāyaṇa* is a past master, definitely appears to be the principal. If we minutely survey the whole of the

(1) Read *Sāhityadarpaṇa* vi —

नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् ।

सुखदुःखसमृद्धिर्नानारसनिरन्तरम् ।

एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽदमुत ॥ १

(2) Note *Dvanyāloka* iii. 21

प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने ।

एको रसोऽङ्गीकृत्यतेऽङ्गीकृत्यतेऽङ्गीकृत्यते ॥

drama, we find that it is *karuna* which inheres in every Act and to which all other sentiments are made subordinate

The first Act with its all-dominating figure of Bhīmasena, who everywhere represents *vīra*, is certainly predominantly heroic. Yet even here the presence of Draupadī, who, to speak in Bhavabhūti's words, is really *karunasya mūrtih*, bring in the poet's favourite pathos. Indeed, the heroism of Bhīmasena would seem to heighten the pathos of Draupadī's condition, for though he had the ability to avenge her wrongs, he could not do so owing to his ultimate dependence on Yudhishthira's will. The pathos of the first Act reaches its height in the leave-taking scene between Draupadī and Bhīmasena. The second Act principally treats of śrngāra, of course. But the picture of Bhānumatī with her affectionate heart torn with fear, created by the ominous dream, is pathetic enough. Even to the actual love scene between Duryodhana and Bhānumatī a kind of pathetic interest attaches, for we know that Duryodhana is a doomed man and his indulgence proceeds from rank recklessness. The third Act exhibits *Karuna* and *vīra* in equal degree. Aśvatthāman, bemoaning the death of his father, represents *karuna* and the quarrel between Aśvatthāman and Karna develops *vīra*. The following three Acts exhibit *karuna* pure and simple and in some of their situations Bhatta Nārāyana is seen at his best in the delineation of pathos.

It will thus be seen that while *karuna* or pathos is present in the first two Acts as a subordinate sentiment more or less, it divides the third Act equally with *vīra* and is the prevailing sentiment of the remaining three Acts. It must therefore be pronounced to be the *anarṇ* or the principal sentiment of the drama.

VI TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unités* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only or its surroundings or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of naturalness. It was thus thought unnatural that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for its representation on the stage. Similarly the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities if the action were to change its abode now and then. The Unity of Action however, was essential for the success of the drama as such. For it is easy to see if the various incidents were disconnected and did not lead up to a definite dénouement they would scarcely constitute a drama. Thus while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination the Unity of Action had its foundation in strict scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies but even in their tragedies, where it was more difficult to do so. The French Dramatists in general and the classical school of English dramatists led by Ben Jonson in the golden era of English literature were close followers of the Greeks. Sidney in his *Apology for Poetry* severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be

read Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities. Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic element, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that really counts in a drama.

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was however secured by such devices as the arthaprakṛtis, avasthās and sandhis. But the introduction of an underplot (vide prominently the *Mrcchakatika*) and the intermingling of the tragic and the comic elements were common in Sanskrit. The Unities of Time and Place were most flagrantly violated. The *Abhijñānaśākuntala* for example represents an action which runs over a period of six or seven years and in the *Uttararāmacarita* twelve years actually elapse between the first and the second Act. As regards place we find in the *Abhijñānaśākuntala* that while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and the sixth take us to Dusyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakūta. In the Sanskrit drama the action not only shifts from one place to another in this world, but is sometimes represented as taking place in the other world also. But one practice deserves to be noted in this connection. The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented. Another curious fact to be observed is that the *Mālavikāgnimitra* of Kālidāsa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place.

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play. The question of time is to be considered from two points of view: first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts,

which in the end comes to mean the same as the time occupied by the entire action of the play

Act I—The scene is first laid somewhere in the palace of Yudhisthira not far from Draupadī's quadrangle. For we find that after Bhīmasena sends his ultimatum to Yudhisthira to inform him that he is going to break away from his authority, he haughtily moves about and Sahadeva follows him¹. Bhīmasena thinks he is going to the armoury, but as a matter of steps his steps are turned towards Draupadī's quadrangle². Then both Bhīmasena and Sahadeva enter Draupadī's quadrangle where the rest of the action takes place.

* The time appears to be the morning from about 8 A. M. to 10 A. M. Draupadī had gone to offer salutation to Gāndhārī and we know that this customary ceremony was performed immediately after getting up in the morning. For in the second Act Bhānumatī goes to Gāndhārī for a similar purpose immediately after leaving her bed in the morning. Then again the grief caused to Draupadī by the insulting remarks of Bhānumatī is quite fresh. For her face is still bedimmed with tears, as she approaches Bhīmasena³. This means that not much time has elapsed since the insult was received. So 8 A. M. to 10 A. M. in the morning accords well with the indications of time that we have for the action in this Act.

It is possible to find out the exact day and month of the action of the first Act. Towards the close of the Act we learn that the mission of Kṛṣṇa having failed Yudhisthira orders hostilities to be commenced at once. So the action of the first Act takes place on the first day of the Mahābhārata war. Now the Mahābhārata war is supposed to

- (1) Note the stage direction उद्धतः परिक्रामति for Bhīmasena and तमेवानुगच्छन् for Sahadeva after : 12, p. 10

- (2) Read —

भीमसेन — सहदेव गच्छ त्वं गुरुमन्वतस्तत्र । अहमप्यायुधागारं प्रविश्या
युधमहायो भवामि ।

सहदेव — आर्यं नेदमायुधागारम् । पाशाल्याश्चतुः शालकमिदम् ।

Act I, pp. 11

- (3) Read अयं कथं याज्ञमनी मुहुरूपचायमानबाष्पटलस्थगितनयना आर्यसमीप-

have begun on the 13th day of the bright half of Mārga-sīrṣa. So this gives us the exact day and month of the action of the first Act.

There is however some difficulty in this calculation. In the Prologue the Sūtradhāra speaks of Śarad or the autumn as being the current season⁴. Śarad is constituted by the months of Āśvina and Kārtika. As Bhīmasena enters immediately after the Sūtradhāra's description of the season, the time of the action of the first Act must naturally be supposed to be Śarad. If this is so, how can the 13th day of the bright half of Mārga-sīrṣa be the day of the action of the first Act?

From the Mahābhārata we know that Kṛṣṇa went on his mission of peace to Duryodhana about the 13th day in the bright half of Kārtika. So the reference in the Prologue to Śarad as the season when Kṛṣṇa arrived at Yudhiṣṭhira's abode with a view to proceed to Duryodhana to negotiate peace is correct. But Bhaṭṭa Nārāyaṇa ignores subsequent developments as recorded in the Mahābhārata. The epic tells us that about a week was spent in Kṛṣṇa's going to Hastināpura, his staying there for negotiating peace and his returning to the Pāṇḍavas on the failure of his mission. According to Bhaṭṭa Nārāyaṇa all this happened in the course of an hour or two. For in the Prologue we learn about the arrival of Kṛṣṇa at Yudhiṣṭhira's residence with a view to go to Duryodhana and towards the close of the Act we come to know that he has returned on the failure of his mission of peace. Then again in the Mahābhārata, after the negotiations of peace prove unsuccessful, about three weeks elapse before hostilities actually commence. This time is spent by both the sides in collecting their armies and moving them to Kurukṣetra and taking up battle positions there. But Bhaṭṭa Nārāyaṇa represents the war to have commenced immediately after the return of Kṛṣṇa on the failure of his mission.

It will thus be seen that Bhaṭṭa Nārāyaṇa is faithful to his original in representing Kṛṣṇa as having started on his mission of peace in Śarad. But the period of nearly a month which elapses between this and the actual commencement of

(4) Read ' ननु अमुमेव तावत् शरत्समयमाश्रित्य प्रवर्त्यता सगीतकम् '

p. 5 It should be noted that in the last Act too the poet makes reference to Śarad. Compare ' अद्य तु बलवत्तया शरदः-

तपस्य p. 168

war, has been compressed by our poet into a couple of hours. This need not be considered to be a serious defect. For on the stage such shortening of time has often to be done.

Act II—The scene of the Viskambhaka is laid in the harem of Duryodhana, where the Kañcukin is moving about as his old legs can carry him in search of Queen Bhānumatī.

The action of the main Act takes place in the Bālodyāna, which was evidently a garden attached to the royal palace. After stanza 20 Duryodhana, Bhānumatī and her friend Suvadanā move up to the palace on the mountain of wood, situated in a part of the Bālodyāna. Here the rest of the action is gone through.

Thirteen days elapse between the close of the first Act and the commencement of the second. The end of the first Act sees the war commenced. In the interval Bhīṣma has been rendered *hors d'combat* and Abhimanyu has been slaughtered.⁵ The Mahābhārata tells us that Bhīṣma was overthrown on the tenth day of the war and that Abhimanyu was killed on the thirteenth. The action of the second Act thus commences on the morning of the fourteenth day. Another indication corroborates this conclusion. Towards the end of this Act we learn Arjuna's vow to kill Jayadratha before the sun sets on that day.⁶ The Act closes with Duryodhana's departure to help Jayadratha. Arjuna was successful in carrying out his vow and we know from the Mahābhārata that Jayadratha met his death at the hands of Arjuna on the fourteenth day of the war. Thus the action of the second Act happens on the fourteenth day of the war.

The actual hours of the day appear to be from about 8 A. M. to 11 A. M. At the commencement of the Act we find that Bhānumatī has just returned from her dutiful call on Gāndhārī and has gone to the Bālodyāna for the perfor-

(5) Read —

आशन्नग्रहणादग्बन्धपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुमनुमिरय भूमि शरे शायित ।
प्रोढानेकधनुर्धरारिविजयश्रान्तस्य चक्राकनो
बालस्यायमरातिल्लूनेधनुष प्रीतोऽभिमन्योर्वधान् ॥ ११ ॥ २

(6) Read 'अथ खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य
(जयद्रथस्य) वध प्रतिज्ञात ' Act II, p. 53

mance of some sacred rites⁷ For this she must naturally have taken her bath So 8 A M would appear to be the proper time for her going into the Bālodyāna The description of the Bālodyāna, which the Kañcukin gives (Text pp 30-31), contains clear indications that the time is the early morning⁸ Later on the sun grows difficult to look at⁹ This must be about 10 A M Then after a while the party moves to dāruparvataprāsādā, where the rest of the action takes place This must have taken about an hour more Thus the whole action of the second Act would occupy about three hours in the morning from 8 A M to 11 A M

Act III—The scene of the Piaveśaka to this Act is laid in the residence of the demon couple, not far from the battle-field For from this place the demons are able to hear the tumult of the war and see what is actually happening there viz the slaughter of Drona¹⁰ They also see Aśvatthāman advancing towards the battlefield¹¹.

The first three scenes of the third Act, wherein Aśvatthāman, the charioteer and Kipa take part, occur in a place very near the battle-field, but not actually thereon For, Aśvatthāman, being desirous to go to the actual theatre of the war, starts for it,¹² but before he actually reaches it, he sees the rout of the Kaurava armies and observes even great warriors like Karna running away In this very

(7) Read ' एषा भानुमती देवी पत्यु समराविजयाशसया निर्वर्तितगुरुपादवन्द-
नाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठति ' Act ii, p 29

(8) Note प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् ' ' इदमपरमसुष्मिन्नुपासि
रमणीयतरम् ' Act iii, p 34

(9) Read ' विगलत्सन्ध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथ '
' पूरितप्रतिज्ञैव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरण '

Act ii, pp 42-43

(10) Read — राक्षसी — अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकल श्रूयते ।
राक्षस — वसागन्धे, एष खलु घृष्टबुम्नेन द्रोणे केशेष्वामृष्या-
मिपत्रेण व्यापाद्यते ' Act ii, p 62

(11) Read — राक्षस — (नेपथ्याभिमुखमवलोक्य) वसागन्धे, एष खल्वध्वत्था-
माकृष्टमिपत्र इत एवागच्छति । Act iii, p 63

(12) Note Aśvatthāman's words ' यावत् समरभुवमवतरामि ' and his

place Droṇa's charioteer Asvasena arrives and informs Aśvatthāman of the slaughter of Droṇa. It is also here that Kṛpā sees Asvatthāman and the conversation between the two takes place.

The fourth scene, consisting of the dialogue between Duryodhana and Karna, and the fifth marked by the quarrel between Aśvatthāman and Karna, are laid in a region at some distance from the battle-field, though not very far away from it. There is in this place a Nyagrodha tree in the shade of which the king and his friend are sitting.¹ Aśvatthāman and Kṛpā have to move over some distance before they arrive here.¹¹ Though the place is thus somewhat removed from the actual scene of operations, it is at the same time near enough for the party to be able to hear Bhīmasena's challenge to all Kaurava warriors to protect Dussasana who has fallen in his hands.¹⁵

It will thus be seen that the action of the third Act takes place in three different places near about the battle-field, though not actually thereon.

The time of the third Act is determined with reference to events described in its Pravesaka. From this we know that Ghatotkaca has been killed and his mother Queen Hidimbā is immersed in grief.¹⁶ According to the Mahābhārata the death of Ghaṭotkaca took place at mid-night on the fourteenth day. This means that the action of the third Act belongs to the fifteenth day of the war. This is confirmed by another indication. Towards the close of the Praveśaka we learn from the demon's speech that Droṇa is being killed and early in the course of the third Act we get

(13) Read — कृप — (विलोक्य) वत्स, एष दुर्योधन भूतपुत्रेण महास्य
न्यग्रोधच्छायायामुविष्टिष्ठति । तदुपसर्पाव । ' —Act III, p. 81

(14) Note the stage direction ' परिक्रामत ' for Asvatthāman and Kṛpā, when they decide to go to the region where Duryodhana is staying.

(15) For Bhīmasena's challenge see text pp. 92 and note especially the stage-direction ' सर्वे आक्रमयन्ति ' given immediately after this.

(16) Read — राक्षस — अयि सुस्थिते ननु पत्रशोकसतसहस्रया स्वामिना हिमाम्ब्या
देवी प्रेक्षितुं गतोऽस्मि ।

राक्षसी — रुचिरप्रिय, अद्यापि स्वामिन्या हिमाम्बोदेव्या घटोत्कच-

the news of Drona's decapitation From the Mahābhārata we know that Drona's head was chopped off by Dhrṣṭadyumna on the fifteenth day of the war So the fifteenth is the day of the action of the third Act

The actual hours of the action of the third Act would appear to be from about 1 P M to 2-30 P M These are fixed for the following considerations First the Mahābhārata says that Drona was decapitated in the afternoon of the fifteenth day Secondly, it will be seen from below that our author describes the action of the third, fourth and fifth Acts as being almost continuous Towards the end of the fifth Act there is a reference to the sun setting¹⁷ This was probably at 6-30 P M So the actions of Acts III, IV and V must be assigned to afternoon hours closing with 6-30 P M That is why we have given 1 P M to 2-30 P M as the hours for the action of Act III There are two considerations which are favourable to these hours Rudhira-priya, we know, is thirsty¹⁸ and Duryodhana and Karna, we have already seen, are sitting in the shade of the Nyagrodha tree This accords well with 1 P M. to 2-30 P M, which we have supposed to be hours of the action of this Act

Act IV—The action of the fourth Act commences actually on the field of battle Karna and Duryodhana had gone there to protect Duśśāsana from Bhīmasena Arjuna engaged them both in order to facilitate the fulfilment of his brother Bhīmasena's vow with regard to Duśśāsana In this fight Duryodhana was wounded and became unconscious Seeing him in this helpless condition his charioteer was removing him from the actual battlefield to a place of safety This is how the Act commences

Duryodhana's chariot is then taken to the same Nyagrodha tree, where Duryodhana and Karna were sitting and whence they had gone to the battle-field to help Duśśāsana We now learn that this tree has thick foliage and is situated on the bank of a lotus-lake from which a cool and fragrant breeze is blowing¹⁹ This is the region where the action of

(17) Read अस्त भास्वान् प्रयात सह रिपुभिरय सह्यन्ता बलानि ॥ '

—च 36 d

(18) Note Rudhirapriya's words ' बलवदास्मि पिपासित ' Act III, p 56

(19) Read 'अये, अयमसौ सरसीसरोजविलोचनसुरभिशीतलमातरिश्वमवाहिसान्द्र-
किसलयो न्यग्रोधपादप ।' Act iv, p 94,

the rest of the Act takes place Thus a part of the actual battle-field and the Nyagrodha tree are the places of the action of the fourth Act

About half an hour must be supposed to have elapsed between the end of the third Act and the commencement of the fourth During this time Bhīmasena had his revenge on Duśśāsana and Duryodhana became wounded in his fight with Arjuna Kṛpa also arrived on the battle-field and, encouraging the flying Kaurava army, was advancing towards Karna, who was now fighting single-handed with Arjuna²⁰ Thus the actual hours of the action of the fourth Act, which commences half an hour after the end of the third, would be 3 P M to 5 P M During this time Sundaraka gives his description of the exploits and death of Vṛṣasena and delivers Karna's message to Duryodhana and returns with a counter-message from him to Karna

Act V—The action in the whole of this Act takes place in the shade of the same Nyagrodha tree, where Duryodhana has been sitting right up from the middle of the third Act, except for about half an hour when he had gone to the battle-field in his attempt to save his brother It is here that Dhṛtarāstra and Gāndhārī see their only surviving son²¹ and it is here that all the subsequent events in this Act take place

The actual hours of the action of this Act would be from 5 P M to 6-30 P M For, we know that the Act commences immediately after the fourth and that towards the end there is a reference to the sun setting

It will thus be seen that the action of Acts III, IV, and V is continuous and occupies, according to Bhaṭṭa Nārāyana one afternoon viz that of the fifteenth day of the war We have here to point out that in so depicting the action to be continuous, our poet departs from the Mahābhārata In these three Acts of the drama we have the deaths of Droṇa,

(20) Read ' कथमेव प्रदत्तात्मबलमाश्रयन् कृप किरीटिनाभियुक्तमङ्ग
राजमनुसरति ' Act IV, pp 95-96

(21) Read —

गान्धारी -- जात यदि सत्य जीवति मे वत्सस्तत्कथय कस्मिन् देशे
वर्तते ।

सजय -- नन्वेव महाराज एक एव न्यग्रोधच्छायायामुपविष्टिष्ठति ।

—Text p 126

Duśśāsana, Vṛṣasena and Karna Now according to the Mahābhārata Droṇa was decapitated on the 15th day of the war and Duśśāsana, Vṛṣasena and Karna were killed on the 17th day Bhaṭṭa Nārāyaṇa represents all these warriors as having met their death on the same day viz the fifteenth

Act VI—Yudhiṣṭhira's camp, situated at considerable distance from the battle-field, is the scene of the occurrences in this Act As Draupadī and her maid are residing in this camp, it must have been at safe distance from the actual battle-field This conclusion is confirmed by the fact that communication between Yudhiṣṭhira and people like Sahadeva and Kṛṣṇa, who are actually on the battle-field, is maintained by means of couriers²² The camp of Yudhiṣṭhira was evidently pitched in a shady place and on the bank of the Sarasvatī For, when the demon Cārvāka arrives there, the shade and the cool breeze appear to him to be sufficient to remove his fatigue²³

This Act records the deaths of Śalya, Śakuni and Duryodhana According to the Mahābhārata these three events occurred on the eighteenth and last day of the war. As, according to our author, the events of the three previous Acts happened in the afternoon of the fifteenth day, two days must be supposed to have elapsed between the end of Act V and the beginning of Act VI

As regards the actual hours of the action of this Act, they would appear to be 3 P. M. to 5 P. M. From the Mahābhārata we know that the last fight between Bhīmasena and Duryodhana took place in the afternoon of the 18th day When the demon Cārvāka arrives at Yudhiṣṭhira's camp, he is feeling thirsty The autumnal sun's heat is intense²⁴ So 3 P. M. to 5 P. M. would not be unreasonable as the hours of the action of this Act.

(22) Note that Yudhiṣṭhira first sends his man Budhaka to convey to Sahadeva certain instructions about instituting search for Duryodhana Secondly, Pañcālaka arrives at this camp with news from the battle-field at the command of Kṛṣṇa Thirdly, Yudhiṣṭhira sends his chamberlain Jayandhara with his last message to Sahadeva

(23) Note Cārvāka's words ' छायेयवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि । ' Act vi, p. 167

(24) Read Cārvāka's words ' अद्य तु बलवत्तया शरदातपस्य '

Act vi, p. 168

It would then follow that the engagement between Yudhiṣṭhira and Salya and that between Sahadeva and Sakuni took place in the morning. Yudhiṣṭhira then retired to his camp for rest and Bhīmasena, Arjuna and Kṛṣṇa began their search for Duryodhana.

Another point to be noted in connection with the question of times is this. Bhaṭṭa Nārāyaṇa represents the coronation of Yudhiṣṭhira as taking place immediately after the slaughter of Duryodhana. According to the Mahābhārata some time elapsed before this event took place. As Duryodhana lay on the battle-field in the throes of death, Asvatthāman, Kṛpa and Kṛtavarma went to see him. Asvatthāman severely censured the Pāṇḍavas in the presence of the dying monarch for their many iniquities. Duryodhana was pleased with this denunciation and appointed Asvatthāman the last Commander-in-Chief of his armies in order that he might carry on the work of revenge even after his death. Thus satisfied that the new commander of his armies, or whatever was left of them, would avenge the wrongs done to him, Duryodhana breathed his last.

During the night of that day, that is, the eighteenth day of the war, Asvatthāman, with the help of Kṛpa and Kṛtavarma, performed a most dastardly and treacherous deed. He visited the Pāṇḍava camp clandestinely and killed Dhṛtadyumna, Uttamaujas, Yudhāmanyu, the five sons of Draupadī and Sikhandin, while they were asleep. In the confusion that was caused by this night-attack, soldiers running about unarmed in an attempt to escape from the camp, were done to death by Kṛpa and Kṛtavarma, who were standing at the entrance.

Yudhiṣṭhira and his brothers, who were encamping elsewhere, were shocked to learn this new disaster. Draupadī insisted that Asvatthāman be immediately killed. Bhīmasena, her ever ready champion, and Nakula set out in pursuit of the Brāhmana warrior. Kṛṣṇa, Yudhiṣṭhira and Arjuna followed them. Eventually they all succeeded in wresting from Asvatthāman the precious jewel on his head as a token of subjugation. Draupadī was satisfied.

Then a fit of despondency, such as had overpowered Arjuna at the commencement of the war, came upon Yudhiṣṭhira. He refused to enter the city of Hastināpura to take advantage of the Pyrrhic victory that had been won, but desired to enter a forest. He was somehow prevailed upon to give up this idea and after offering obsequies to all

his dead relatives, Yudhishthira made a triumphal entry into the capital. Then the coronation took place.

All these events, which happened between the overthrow of Duryodhana and the actual coronation, have been ignored by Bhatta Nārāyana, who represents the coronation as taking place immediately after the defeat and death of Duryodhana. And this was quite natural. For, these events had nothing to do with the *Venīsamhāra* which was Bhatta Nārāyana's main theme.

VII THE FIVE SANDHIS IN THE VENISAMHARA

In the preceding Section we saw that out of the three unities formulated by the ancient Greeks, the unities of time and place are unknown to Sanskrit dramaturgy. The doctrine of the unity of action, though not exactly in the sense in which it was understood in ancient Greece, is however developed in India. Unity of action is secured in a Sanskrit drama by the employment of what are known as the five sandhis or junctures of the action.

The development of the plot of a drama can be looked at from an objective as well as a subjective point of view. Objectively speaking the plot of a drama has five elements which are known as arthaprakrtis. Subjectively, the development of the action goes through five stages, known as avasthās, which represent the progressive attainment of the goal by the hero. The five elements of the plot combined with the five stages of the development of the action give rise to the five junctures.

The five arthaprakrtis or elements of the plot are bīja, bindu, patākā, prakarī and kārya¹. Bīja or the germ is the initial circumstance from which the action springs². Bindu or the drop is constituted by the incident, which secures the continuity of the plot, when appears to have

(1) Read:—

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणा ।

अर्थप्रकृतयः पञ्च ता एताः परिकीर्तिताः ॥

—दशरूपक l. 12

(2) Read:—

अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति ॥ ६५

फलस्य प्रथमो हेतुर्बीजं तदभिधीयते ।

—साहित्यदर्पण vi.

(3) Note:—

प्रयोजनानां विच्छेदे यदविच्छेदकारणम् ।

यावत् समाप्तिबन्धस्य स बिन्दुः परिकीर्तितः ॥

—नाट्यशास्त्र xix. 22

[Continued on the next page]

been disturbed by the introduction of secondary matter³ It is so called, because, like a drop of oil on water, it spreads all round, covers apparently irrelevant events and brings them in line with the main theme⁴ Patākā or an episode is some incidental matter, which spreads over a considerable part of the drama and helps the principal action⁵ Prakārī or an episodic event is of the same nature as patākā, but of limited duration and secondary importance⁶ Kārya or the *dénouement* is the end or object, which being achieved the drama comes to a close.⁷

[Continued from the preceding page]

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ।

—दशरूपक १ १७, साहित्यदर्पण vi 66

फले प्रधाने विच्छिन्ने बीजस्यावान्तरै फलै ।

तस्याविच्छेदको हेतुर्बिन्दुरित्याह, कोहल ॥

—भावप्रकाश

(4) Vide ‘अवान्तरकथाविच्छेदे तत्सन्धानकारी बिन्दुः । जले तैलबिन्दुवत् प्रसारित्वाद् बिन्दुरिति व्यपदिश्यते ।’

(5) See — यद् वृत्तं हि परार्थं स्यात् प्रधानस्योपकारकम् ।

प्रधानवच्च कल्पेत सा पताकेति कीर्तिता ॥

—नाट्यशास्त्र xix 23

व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते ।

—साहित्यदर्पण vi. 67

(6) Read — फलं प्रकल्प्यते यस्या परार्थं केवलं बुधै ।

अनुबन्धविहीनं स्यात् प्रकरीमिति निर्दिशेत् ॥

—नाट्यशास्त्र xix 24

प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ॥

—साहित्यदर्पण vi 68

शोभायै वैदिकादीनां यथा पुष्पाक्षतादयः ।

अथर्तुवर्णनादिस्तु प्रसङ्गे प्रकरी भवेत् ॥३

—भावप्रकाशिका

(7) Note — यदाधिकारिकं वृत्तं सम्यक्प्राज्ञैः प्रयुज्यते ।

तदर्थं यः समारम्भरतः कार्यं परिकीर्तितम् ॥

—नाट्यशास्त्र xix 25

कार्यं निर्वाहकृत् फले ।

—प्रतापकदयशोभूषण p 107

Kārya or the *dénouement* is reached by the action through the five avasthās or stages. They are ārambha yatna, prāptiyāsa, niyatāpti and phalāgama.⁸ Ārambha or the beginning represents the eagerness for the achievement of the principal fruit, displayed by the hero or by some one else acting in his interest.⁹ Yatna or the effort means determined activity for the attainment of the goal.¹⁰ Prāptiyāsa or the hope of achievement represents the stage where success is felt to be possible on a consideration of the means of achievement available and of the obstacles in its way.¹¹ Niyatāpti or certainty of achievement is the stage where success seems certain owing to the removal of obstacles.¹² Phalāgama or the attainment of the fruit represents the accomplishment of the object in its entirety.¹³

We have seen above that the association of the five elements of the plot with the five stages of the action gives rise to the five sandhis or junctures.¹⁴ These are mukha

(8) Vide — अवस्था पञ्च कार्यस्य प्रारब्धस्य फलार्थिनि ।

आरम्भयत्नप्राप्त्याशानियताप्तिफलागमा ॥

—दशरूपक १ १९

(9) Read — भवेदारम्भ औत्सुक्य यन्मुख्यफलसिद्धये ।

—साहित्यदर्पण vi 71

(10) See — प्रयत्नस्तु फलवाप्तौ व्यापारोऽतित्वरान्वित ।

—साहित्यदर्पण vi 72

(11) Note — उपायापायशङ्काम्या प्राप्त्याशा प्राप्तिमव ।

—दशरूपक १ 21

(12) Read — अपायाभावत प्राप्तिर्नियताप्ति सुनिश्चिता ।

—दशरूपक १ 21

(13) Note — सावस्था फलयोग स्याद्य समग्रफलोदय ।

—साहित्यदर्पण vi 73

(14) Read — अर्थप्रकृतय पञ्च पञ्चावस्थासमन्विता ॥ २२

यथासख्येन जायन्ते मुखाद्या पञ्च संघय । २३

—दशरूपक १

यथासख्यमवस्थाभिरामियोगास्तु पञ्चभि ।

पञ्चधैवेतिवृत्तस्य भागा स्युः पञ्चसंघय ॥

—साहित्यदर्पण vi 74

or opening, pratimukha or progression, garbha or development, vimarśa or avamarśa or pause and nirvahana or conclusion¹⁵ The mukha-sandhi arises from bija and ārambha, the pratimukha from bindu and yatna, the garbha from patākā and prāptyāśā, the vimarśa from prakāśi and niyatāpti and the nirvahana from kārya and phalāgama The Daśarūpaka and the Sāhityadarpana definitely lay down that the junctures depend upon the elements and the stages They however opine that this association should not be regarded as absolutely rigid Thus according to the above arrangement patākā forms part of the garbha-sandhi But if we observe existing dramas, we find that the episode often runs into vimarśa and even nirvahana

The mukha-sandhi sees the sowing of the seed of the action In this there is a possibility of the development of various matters and sentiments It is here that definite beginning of the action is made¹⁶

The pratimukha marks the progress of the development of the seed This progress is sometimes manifest and sometimes not quite so The reason for the latter characteristic is that some secondary matter is here introduced and it obscures the development of the seed¹⁷

The garbha contains, as its name suggests,¹⁸ the final fruit in an embryonic form The seed, which has been

- (15) Note — मुख प्रतिमुखं गर्भो विमर्शश्च तथैव हि ।
तथा निर्वहण चेति नाटके पञ्च सघय ॥

—नाट्यशास्त्र xix

- (16) See — यत्र बीजसमुत्पत्तिर्नार्थरससम्भवा ॥ ७६
प्रारम्भेण समायुक्ता तन्मुख परिकीर्तितम् । ७७

—साहित्यदर्पण

- (17) Vide — बीजस्योद्घाटनं यत्तु दृष्टनदमिव क्वचित् । ७७
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुख स्मृतम् ॥

—नाट्यशास्त्र xix 38

लक्ष्यालक्षतयोद्धेदस्तस्य [बीजस्य] प्रतिमुख भवेद् ।
बिन्दुप्रयत्नानुगमाद् ॥ ३८

—दशरूपक 1

- (18) Compare 'फलस्य गर्भीकरणाद् गर्भ' साहित्यदर्पण

steadily growing during the course of the two preceding sandhis, is here seen and lost by turns and a search is made to find it out. Thus, though apparently the main action seems to have been retarded owing evidently to the introduction of the patākā or episode, in reality definite development towards the *dénouement* is here observed.¹⁹

The vimarśa or avamarśa marks a pause in the progress of the action towards the *dénouement*. Here the action seems to have received a check or reversal on account of some obstacle which neither the hero nor the heroine nor any one else had either expected or even thought of. However, the obstacle is removed in the end and the achievement of the final goal becomes certain.²⁰

(19) Read — उद्धेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषणं यत्र स गर्भ इति मञ्जित ॥

नाट्यशास्त्रं xix 39

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः
द्वादशाङ्गं पताका स्याच्च वा स्यात् प्राप्तिरसम्भवा ॥

दशरूपक 1 36

फलप्रधानोपायस्य प्रागुद्धेदस्य किञ्चन ॥ ७८

गर्भा यत्र समुद्धेदो हासान्वेषणवाच्यं मुहुः । ७९

साहित्यदर्पणं vi

From the above definition of the Dasarūpaka it will be noticed that patākā is not absolutely necessary for the garbha-sandhi. Prāptyaśā must of course be there. Says the Dasarūpaka on the above definition:

‘तत्र चैतर्गिकत्वेन प्राप्ताया पताकाया अनियमं दर्शयति ‘पताका स्याच्च वा’ इत्येतेन । प्राप्तिरसम्भवस्तु स्यादेवेति दर्शयति “स्यात्” इति ।’

(20) Note —

गर्भानिर्भिन्नबीजायो विलोभनकृतोऽपि वा ।

कोधव्यसनजो वापि स विमर्श इति स्मृत

—नाट्यशास्त्रं xix 40

कोधेनावमृशेद्यत्र व्यसनाद्वा विलोभनात् ।

गर्भानिर्भिन्नबीजार्यं मोऽवमर्श इति स्मृत ॥

—दशरूपक 1 48

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिक ॥ ७९

शापाद्यैः सान्तरायकैः स विमर्श इति स्मृत । ८०

—साहित्यदर्पणं vi

The nirvāhāna witnesses the conclusion of the dramatic action. Here the poet brings together all the different threads of the narrative, which are scattered over the previous junctures, and makes them converge on the central theme. The purpose with which the drama began is served and the fruit is gained ²¹

Such, in short, is the general nature of the five sandhis, which are intended to secure unity of action in a drama. The theory of junctures sounds very well on paper. It is evidently intended to apply to dramas of five acts, which represent the norm. In actual practice, however, it is always possible to discover the existence of these five sandhis even in a drama, which evidently lacks unity of action. The Venīsamhāra, for instance, in our opinion at any rate, does not contain unity of action. It seems to have been made of scenes and acts, which are but loosely strung together. Yet it is not impossible to show that the five junctures with their main constituents are present here. We now proceed actually to do this.

The mukha-sandhi, which arises from the combination of bīja and ārambha, covers the first Act of the Venīsamhāra. The bīja or seed is here seen in Yudhishthira's readiness to commence hostilities²² on the failure of Kṛṣṇa's

(21) Vide —

समानयनमर्थानां मुखाद्यानां सबीजिनाम् ।
नानाभावोन्तराणां यद्भवैर्विर्वहणं तु तत् ॥

नाट्यशास्त्रे xix. 41

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ॥ ४८
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् । ४९

दशरूपकम् i

The Sāhityadarpaṇa gives the same definition as that of the Daśarūpaka, but instead of ऐकार्थ्यम् it reads एकार्थम्

मुखसन्ध्यादयो यत्र विकीर्णा बीजसंयुता ।
महाप्रयोजनं यान्ति तन्निर्वहणमुच्यते ॥

—सुधाकर

(22) Compare 'यथा च वेणीसहारे द्रोपदीकेशसंयमनहेतुर्भा. एतेऽपि ननु छिरे त्साहो बीजमिति' दशरूपक under i. 17a.

mission of peace, as found in i 24²⁷ The ārambha of course is represented by Bhīmasena's eagerness to fulfil his vow that is observed throughout this Act

The pratimukha-sandhi is found in the second Act It comprises bindu and yatna The bindu is constituted by the entrance of Jayadratha's mother and Duśśalā on p 49 (text) All that preceeds viz the scenes in which Bhānumatī and her companions and Duijodhana and his charioteer take part, is clearly secondary matter and disturbs the continuity of the main action It is only when Jayadratha's mother and Duśśalā arrive on the stage that we become aware of events occurring outside the Bāldyāna Their entrance thus secures the disturbed continuity of the main action and constitutes the bindu Yatna is represented by the speeches of Jayadratha's mother on pp 50-51, in which she describes the efforts of the Pāndavas, and especially of Arjuna, to bring about the death of Jayadratha The second Act thus contains the pratimukha-sandhi²⁴

The garbha-sandhi, which is made of patākā and prāptyāśā, covers Acts III and IV Aśvatthāman's grief and lamentations at the death of his father, his quarrel with Karna and his new vow, are incidental matters and constitute the patākā Sundaraka's soliloquy and his long descriptions of the various fights, which do not much help the progress of the main action, may also be included under the patākā Prāptyāśā is represented by Bhīmasena's speech from behind the curtain on pp 88-89, wherein he announces his intention of butchering Duśśāsana, who has fallen in his clutches, and by the speeches of Aśvatthāman on pp 90-91,

(23) This stanza runs as follows.—

यत् सत्यव्रतमङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद्विस्मर्तुमपीहित शमवता शान्तिं कुलस्येच्छता ।
तद् द्यूताराणिसमृत नृपसुताकेशाम्बराकर्षणे
क्रोधज्योतिरिदं महत् कुरुवने योधिष्ठिरं जग्मत् ॥

(24) Read 'वेणीसहारेऽपि द्वितीयेऽङ्के भीष्मादिवधनं किञ्चित्कालस्य कर्णाद्यवधाना लक्ष्यस्य क्रोधबीजस्याङ्गेद । "सहसृत्यगण सवान्धवम्", (ii 6) इत्यादिभिः ।
"दुःशासनस्य हृदयक्षतजाम्बुपाने" (ii. 28) इत्येवमादिभिश्चोद्भेदः प्रति-
मुखसंनिधिरिति । दशरूपक under i 30

in which the drinking of Duśśāsana's blood by Bhīmasena is referred to Stanzas 2, 3, 4, and 9 of Act IV may also represent *piāptyāśā* in so far as they shadow forth the death of Duryodhana.²⁵

The *vimarśa-sandhi* covers the fifth Act and a large part of the sixth as well.²⁶ It arises from the combination of *prakārī* and *niyatāpti*. The *prakārī* is represented by Dhṛtarāstra's attempt to bring about peace, which seems to check the final attainment of the goal by the hero. The doings of Cārvāka in the sixth Act also partake of the nature of episodical event and may well be styled *prakārī*. The disappearance of Duryodhana, consequent on the new vow of Bhīmasena, is a pertinent part of the *vimarśa-sandhi*, because it definitely jeopardizes the fulfilment of Bhīmasena's vow and forms an obstacle in the way of the attainment of the final goal. *Niyatāpti* or certainty of achievement is seen in the report of Bāñcālaka on p 152 that Duryodhana is found. Lord Kṛṣṇa's message to Yudhiṣṭhira (p 160) that festivities may be commenced in expectation on Bhīmasena's victory over Duryodhana also embodies *niyatāpti*.

The last *sandhi nirvahana* is marked by the conclusion of the dramatic action. It arises from the combination of *kārya* and *phalāgama*. The *kārya* in the present drama is the killing of Duryodhana. Act VI, 37 wherein Bhīmasena announces that he has crossed the vast ocean of his great vow, embodies the *kārya*. The *phalāgama* is the binding of Draupadī's mass of hair referred to in vi 42. The

- (25) With reference to the *garbha-sandhi*, in which *patākā* figures, it may be noted that the *Sāhityadarpana* regards the doings of Bhīmasena in the *Veṇīsamhāra* as constituting the *Patākā*. This is evidently due to the fact that Visvanātha considers Yudhiṣṭhira the hero of the drama. Read 'व्यापि प्रासङ्गिक वृत्त पताकेत्यभिधीयते । यथा रामचरिते सुग्रीवादे । वेण्या भीमादे , शाकुन्तले विदूषकस्य चरितम् ।' साहित्यदर्पण vi, p 280 (निर्णयसागर)

- (26) Note 'यथा च वेणीसहारे दुर्योधनरुधिराक्तभीमसेनागमपर्यन्त [विमर्श] ।
'तौण भीष्ममहोदधा ' vi 1 इत्यत्र स्वल्पावशेषे जये इत्यादिभि-
विजयप्रत्ययिसमस्तभीष्मादिमहारथवधादवधारितेकान्तविजयावमर्शनादवमर्शन
दर्शितामत्यवमर्शसन्धि ।' दशरूपक on 1 43

nirvahana-sandhi thus extends from vi. 37 to the end of the drama. Its central point is the recognition of Bhīmasena by the chamberlain,—Bhīmasena, who on his entrance, is, owing to the false story of Cāivāka, mistaken by them all to be the victorious Duryodhana ²⁷

- (27) Read 'यया वेणीसहारे—“कञ्चुकी— (उपसृत्य सहर्षम्) महाराज वर्धसे । अयं खल्वायुष्मान् भीमसेनः सुयोधनस्य तज्जगरुणीकृतसकलशरीरो दुर्लभ्यव्यक्तिः । अलमधुनी सदेहेन । ” इत्यादिना द्रौपदीकैशसयमनार्द्रमुखसन्ध्यादिबीजानां निजनिजस्थानोपक्षिप्तानामेकार्धं तथा योजनम् । दशरूपकं onl. 48b-49a wherein nirvahana sandhi is defined.

VIII BHATTA NĀRĀYANA AS A DRAMATIST

In the galaxy of Sanskrit dramatists Bhaṭṭa Nārāyaṇa is a star of the second magnitude only. Beside the dazzling brilliance of Kālidāsa, Bhavabhūti and Śrīharṣa, his light fades dim. Yet the Veṇīsamhāra enjoys a popularity, which is surpassed only by the Sākuntala and the Uttararāmacarita. This is due more to the nature of the plot of the drama than to its intrinsic merits. The story of the national epic was already popular. When the poet infused new life into it by dramatising it and thus made it even more realistic, it was bound to captivate the people. And the Veṇīsamhāra captivated the people so much that the ordinary man learnt his epic story more from this play than from the epic itself. One proof of the popularity of the Veṇīsamhāra is furnished by the fact that, in company with the Ratnāvali of Śrīharṣa it is most drawn upon by writers on dramaturgy to illustrate the various topics in their science. Bhaṭṭa Nārāyaṇa also exercised considerable influence on succeeding dramatists. The Bālarāmāyaṇa of Rājaśekhara (900 A. D.) and the Caṇḍakauśika of Kṣemīśvara (900 A. D.) show clear traces of the influence of the Veṇīsamhāra.

As observed before, Bhaṭṭa Nārāyaṇa excels in the delineation of pathos. That sentiment in fact forms his special province. In some places his pathos rises to the level of Bhavabhūti's. Aśvatthāman in the first half of the third Act, Duryodhana in the fourth and the fifth and Yudhiṣṭhira and Draupadī in the sixth represent his chief pathetic figures. The poet was also proficient in portraying individual characters. From this point of view Duryodhana and Bhānumatī have received the poet's best attention. On them he has lavished all his skill. The picture of Bhānumatī is confined to the second Act, but the portrayal of Duryodhana's character is continued all through the following Acts. The robust violent Bhīmasena, who chafes at the authority of his elder brother at every step, but does not really wish to break loose from it in spite of his utterance to the contrary, the hot fiery-tempered Aśvatthāman with his intense filial affection and fine sportsman-like spirit, the cunning crooked Karṇa with his meanness and self-conceit, the old dotting Dhṛtarāṣṭra with his unscrupulousness and blind parental affection—all these have been skilfully painted. The devoted faithful Buddhimatikā and the old

gariulous Vinayandhara have also received due attention from the poet

Proficiency in delineating sentiments and in portraying brilliant character-sketches, though a valuable endowment in itself no doubt, does not alone contribute to the poet's success as a dramatist. He must possess the art of dramatic construction. The various scenes that he paints must be so woven together that they gradually lead to the *dénouement* and create the impression of a consistent whole. Considered from this point of view Bhatta Nārāyaṇa is a failure. Though a great poet, he is not a dramatic artist. The *Veniśamhāra* constitutes a series of brilliant scenes, which, though so beautiful and impressive from the point of view of characterisation and the development of sentiment, are loosely strung together and thus fail in creating the impression of a well constructed drama. It may be that the nature of the plot of Bhatta Nārāyaṇa's play, namely, the story of the epic running over such great length, rather than an intrinsic defect in his genius, is responsible for this. But there is no denying the fact that the *Veniśamhāra* is an artistically constructed drama. This will be clear from the following brief survey of the six Acts from the point of view of construction.

The first Act is highly successful. The seed is here well sown. But the two next Acts, though so successful in themselves, have hardly any relevancy as constituent parts of the drama *Veniśamhāra*. In fact, while we enjoy the delightful love-scene between Duryodhana and Bhānumatī, sympathise with Aśvatthāman in his pathetic lamentations and observe with interest his quarrel with Karna, we are scarcely aware that we are reading a drama wherein the tying of Draupadī's hair is the principal topic. Only towards the close of these Acts does the poet tell us something of the progress of the war, whose conclusion is to lead to the *Veniśamhāra*, by referring to the vow of Arjuna to kill Jayadratha and by making Bhīmasena declare from behind the curtain his intention of butchering Duśśāsana, who has fallen in his clutches. These devices appear to represent the author's conscious efforts to link the two more or less detached Acts to the main theme. The fourth Act is mainly narrative and we hardly know that we are reading a drama when we listen to Sundaraka's long descriptions. Even as a *Viśkambhaka* it is a failure, for here information is deliberately thrust on us. No poet who knew anything of what dramatic construction meant would have composed such an Act. The fifth Act, though full of action, is not faultless in

its construction, for its scenes do not logically follow one another and have no definite dramatic purpose to serve. The sixth Act suffers from the abrupt character of its commencement and from the fact that its first scene is made to serve the purpose of a Viskambhaka. It will thus be seen that from the point of view of dramatic construction, the *Venisamhāra* leaves much to be desired.

Another defect of Bhatta Nārāyaṇa's genius is that he lacks sense of proportion. We have already seen how this defect leads the poet to assign to Duiyodhana more importance and to elaborate his character with greater care than he gives to his hero Bhīmasena. The same is true in the case of the heroine also. Draupadī is the heroine no doubt. But she does not receive from the poet half the attention and care that he bestows on Bhānumatī. Bhānumatī's presence, it is true, is not felt outside the second Act, but in that Act she absorbs our mind, as Draupadī nowhere does. The same deficiency in sense of proportion is at the bottom of the poet's failure to recognise the proper limitations of the narrative element in a drama. That is how he comes to give us such an Act as the fourth. Similarly, want of the sense of proportion is displayed in the character of Sundaraka's speeches. How is it that a common soldier, who is not cultured enough to be able to speak in Sanskrit, gives us such an elaborate metaphor as that occurring at the end of his preliminary speech and indulges in such high-flown descriptions of the battle scenes? It is true this particular anomaly is found in other dramatists as well, notably in Bhavabhūti, but that does not lessen its anomalous or disproportionate character.

But then one feature which cannot fail to strike a careful reader of the *Venisamhāra* is that the author shows himself to be quite familiar with the stage-craft. The various scenes composing his drama have been arranged with a definite eye to their representation on the stage and the exits and entrances of different characters have been skilfully managed. Situations sometimes arise during the course of the drama when some character already on the stage have apparently to remain idle thereon, while characters entering anew go through their conversation or soliloquies. On such occasions Bhatta Nārāyaṇa always devises some means of keeping these apparently unoccupied characters engrossed in something so as to avoid the picture of some characters standing listlessly on the stage.

Three specific instances of such situations may be noted. In Act I when the dialogue between Draupadi and her maid, which forms the second scene of the Act (text pp 11-13), is held, Bhīmasena and Sahadeva, who are already on the stage, will, it appears, have to remain there quite unoccupied during the time. But as we saw before¹ the poet makes Bhīmasena turn his face away in anger and Sahadeva stands looking at him, wondering what he would say or do next. Then in the third Act during the time required by Kṛpa to go through his soliloquy (text pp 67-68), Asvatthāman, who is already on the stage, is represented as being in a swoon and the charioteer as engaged in restoring him to consciousness². Thirdly, during the long soliloquy of Sundaraka in Act IV (text pp 99-103), Duiyodhana, who is already on the stage, is represented as being in a mood of extreme despondency and consequently sits in his chariot with his head hanging down, while his charioteer looks at him with great concern³. While Bhaṭṭa Nārāyaṇa thus displays close acquaintance with stage-craft, it seems surprising how the fact that the fourth Act would not be successful on the stage did not strike him.

Lastly we want to say a few words about Bhaṭṭa Nārāyaṇa's attitude towards nature. It must here be noted that the places where the poet describes nature in the *Veṇīsaṃhāra* are not many. First we have a description of the autumnal phenomena in the *Prastāvanā* on p 4. This description strikes us as purely conventional. Then the early morning phenomena are described in the second Act on pp 30-31. There is no doubt here the poet seems to have observed nature at first hand and the description appears realistic. Further in the same Act on pp 44-45 we have a description of the violent wind. It is no doubt a poetic description, but seems to have been composed by the exercise of the imagination rather than by actual observation. Besides it is inappropriate on the present occasion. (See p 105 of Notes). Later on in Act IV on p 94 we get a description of the *Nyagrodha* tree on the bank of a lake and in Act VI on pp. 156 and 157 we have a description of the lake agitated by Bhīmasena. In both these there is nothing very striking.

(1) See p. 86 above.

(2) Vide p. 57 above.

(3) Read p. 144 of Notes to our edition of the *Veṇīsaṃhāra*.

From the above survey of nature as it figures in the Venīsamhāra it cannot be said that Bhatta Nārāyaṇa possessed any very great love for nature. His attitude towards nature was of the conventional type and there was nothing very distinguishing about it.

IX BHATTA NARĀYANA'S LITERARY STYLE

Literary style is in Sanskrit known as *rīti* and is defined as a particular arrangement of words intended to help the development of sentiments¹ From very early times different kinds of style were prevalent, but as Dandin remarks only two of these can sharply be distinguished viz Vaidarbhī and Gaudī² Bhāmaha (I 31-32) also mentions the same two Vāmana and Rājaśekhara give three kinds of style,³ adding Pāñcālī to the two admitted by Bhāmaha and Dandin The Agnipurāna (adhya 310), Rudrata in his Kāvya-lamkāra (II 4 and 6) and Viśvanātha in his Sāhityadarpana⁴ speak of four kinds, mentioning Lāṭikā as the fourth Bhoja in his Sarasvatīkaṇṭhābhāṣana enumerates six, which are Vaidarbhī, Pāñcālī, Gaudīyā, Āvantikā, Lāṭiyā and Māgadhī⁵

(1) Read —

- (1) 'विशिष्टा पञ्चरचना रीतिः वामन'स काव्यालङ्कारसूत्र 1 2 7
- (2) 'वचनविन्यासरूपो रीतिः राजशेखर'स काव्यमीमांसा p 9
- (3) 'पदमघटना रीतिरङ्गमन्याविशेषवत् ।
उपकर्तृ रसादीनाम् ॥ माहित्यदर्पण IX 1

(2) Vide—

अस्त्यनेको गिरा मार्गं सूक्ष्मभेद परस्परम् ।
तत्र वैदर्भगौडीयो वर्ण्यते प्रस्फुटान्तरौ ॥

—काव्यादर्श 1 10

(3) See —

- (1) 'सा त्रिधा वैदर्भी गौडीया पाञ्चाली च' काव्यालङ्कारसूत्र 1 2 8
- (2) 'रीतयस्तु तिस्रः' काव्यमीमांसा p 10

(4) Note —

सा [रीति] पुनः स्याच्चतुर्विधा ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा । २

—माहित्यदर्पण 11

(5) Read —

वैदर्भादिक्लृप्तं पञ्चया काव्ये माग इति स्मृतं ।

रीङ् गताविति धातोः सा व्युत्पत्त्या रीतिरुच्यते ॥ २

वैदर्भी सायः पाञ्चाली गौडीयावन्तिका तथा ।

लाटिका मागधी चेति षोडश रीतिर्निगद्यते ॥ २८

—सरस्वतीकण्ठाभरण 11

The number of the kinds of literary style thus varies from two to six. Of these only two deserve special notice viz Vaidarbhī and Gaudī. The principal characteristics of the Vaidarbhī style are graceful arrangement of words characterised by sweet syllables and absence of long compounds. Compositions in Vaidarbhī style create the same pleasure as the notes of a lute ⁶. It is generally regarded as the best of styles ⁷. The Gaudī style on the other hand possesses ojas or force or vigour as its main characteristic. This force is brought out by pompous arrangement of words and by the use of long compounds and high-sounding expressions ⁸.

(6) Note —

- (1) श्लेष प्रसाद समता माधुर्यं सुकुमारता ।
 अर्थव्यक्तिरुदारत्वमोज कान्तिसमाधय ॥ ४१
 इति वैदर्भमार्गस्य प्राणा दश गुणा स्मृता ।
 एषा विपर्यय प्रायो लक्ष्यते गौडवर्त्मनि ॥ ४२ काव्यादर्श १
- (2) अस्पृष्टा दोषमात्राभि समग्रगुणगुम्फिता
 विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥ २१
 —under काव्यालकारसूत्र १ 2 11
- (3) तत्त्वाभासा नि शेषश्लेषादिगुणगुम्फिता ।
 विपञ्चीस्वरसौभाग्या वैदर्भा रीतिरिष्यते ॥ २१
 —सरस्वतीकण्ठाभरण 11
- (4) माधुर्यव्यञ्जकैर्केणै रचना ललितात्मका
 अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥
 —साहित्यदर्पण 1x

(7) Bīḥaṇa in his Vikramāṅkadevacarita (1 9) praises the Vaidarbhī style in the following stanza —

अनन्नवृष्टि श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमि ।
 वैदर्भरीति कृतिनामुदेति सौभाग्यलाभप्रतिभू पदानाम् ॥

(8) See —

- (1) ओज कान्तिमती गौडिया ॥ १२ ॥ ओजश्च कान्तिश्च विद्येते यस्यां ।
 सा ओज कान्तिमती गौडिया नाम रीति । माधुर्यसौकुमार्ययोरभावत् ॥
 समासबहुला अत्युल्बणपदा च । अत्र श्लोक —
 समस्तात्युत्कटपदामोज कर्णन्तिगुणान्विताम् ।
 गौडियामिति गायन्ति रीति रीतिविचक्षणा ॥

—काव्यालकारसूत्र i 2

[Continued on the next page].

As Bhatta Nārāyaṇa was a Gauda, it was natural that his drama should exhibit characteristics of the Gaudī style more than those of any other. But he does not write in this style alone. No poet in fact can confine himself entirely to only one kind of style. Some of the good points of the Vaidarbhī-style are also found in the Venīsamhāra.

Having made these general observations on style, we shall now proceed to point out the special characteristics of the literary style of Bhatta Nārāyaṇa. The first characteristic then that strikes us is the force with which the poet writes. Whatever may be his meaning, he conveys it home to us with great force. He appears to express himself with strokes of hammer as it were. His style, is, as Wilson happily says, rather 'powerful than polished'.⁹ This is seen especially in the passages that develop the heroic sentiment. Many of the stanzas of Bhīmasena are good example of the force of Bhatta Nārāyaṇa's style and of Gaudī style generally.¹⁰ But even in pathetic passages this force makes its presence felt and renders the pathos more powerful and impressive. This characteristic of Bhatta Nārāyaṇa's style makes it an excellent vehicle of what Wilson has called 'the poetry of passion', with which the drama is full.

Another peculiarity of Bhatta Nārāyaṇa's style is that he knew the art of making the sound an echo of the sense. Two expedients are generally practised for doing this viz. the use of appropriate-sounding words and the employment of appropriate metres. Bhatta Nārāyaṇa resorts to both these. Thus the stanza 1 21 (Caañcadbhujabhramita etc.)

[Continued from the preceding page]

(2) ओज प्रकाशकैर्वर्णैर्वन्धजाढम्बर ॐ पुन ॥ ३
समासबहुला गौडी

—साहित्यदर्पण ix

*Pompous, showy, magnificent

(3) बहुतरसमासयुक्ता सुमहाप्राणाक्षरा च गौडीया ।
रीतिरनुप्राणमहिमपरतन्त्रा स्तोकावल्या च ॥

(9) Vide Select Specimens of the Theatre of the Hindus Vol. II, p 343

(10) Stanza 1 21 has actually been quoted by the Sāhityadarpaṇa as an illustration of Gaudī-nīti. Other stanzas falling under the same category are 1 22, 27, 11 19, 11i. 4 and v. 35.

with its harsh-sounding syllables is well calculated to bring out the heroic sentiment that inspires Bhīmasena. The following stanza 1 22 (Manthāyastārnavābhah etc) is again so worded that as it is uttered we feel the sensation of a drum sounding. Similarly, Aśvatthāman's stanza iii 4 (Mahāpralāyāmāruta etc) definitely gives us the impression of a loud noise even by means of its sound. As regards the employment of appropriate metres the best example appears to us to be ii 21 (Kuru ghanoru padāni etc), where the Drutavilambita so clearly suggests the action of some one leading another slowly and slowly. The Mandākrāntā in iv 15 (Adyaivāvam ranamupagatau etc) is best suited to bring out the pathos of Duryodhana's condition and the Harinī in vi 24 (Mama hi vayasā etc) brings out the affectionate attitude of ardent and sincere imploration of Yudhis-thira as no other metre would have done. The Praharsinī along with the appropriate-sounding words in ii 29 (Udghātakvanita etc) well brings out the idea of a chariot moving on uneven ground and producing the jingling of bells at every jolt. Other examples of these two expedients may easily be found by a reader who has carefully studied and appreciated the drama.

The third peculiarity of the poet's style is the ease with which most of his stanzas are understood. Prasāda or perspicuity, the quality which makes the reader understand the meaning of a stanza even as it is read, is found in most of the stanzas in the Venīsamhāra. Bhatta Nārāyana was also fond of jingling assonances of sounds and often resorts to alliteration and rhyme in order to produce that effect¹¹. But sometimes he is much too carried away by this fondness and uses expressions which appear distinctly to have been used for rhyme only¹². Balanced construction, sometimes based upon contrast, is also met with¹³.

(11) See for example 'अयि कर्ण कर्णसुखदां गिरमुद्गिरन् । अकृताप्रिय
वृषसेनवत्सल विहाय यासि ॥' v 14, 'कृष्णा केशेषु कृष्ण क्रोधवह्ने
कृशशलम कुलावज्ञया ॥' v 22, 'पीनाभ्यां मद्भुजाभ्यां भ्रमित
शुरूगदा अनुभविता भूषण भीममस्मि' v 35, 'कर्णेन कर्णसुभगम्'
v 38, 'प्रिये प्रायस्तस्य' vi 5, एतज्जल 'जलजनीलविलोचनाय भीमाय
भो' vi 30

(12) Notice 'अविनयनौकर्णधार कणे' p. 114 and आक्रान्तपरशुरामाभिराम
यशा' p. 145 and see our notes on these expressions.

(13) Vide ii 2, 11 and 23, iii 44 and v. 21.

A further notable peculiarity of which the poet appears to be especially fond is the employment of *Kāku* on the question of appeal. This device is intended to give emphasis and force to the statement concerned and has been used by Bhatta Nāiāyana quite a number of times in his drama. In the very first Act it occurs no less than thirteen times. No other poet to our knowledge uses *Kāku* so often as Bhatta Nāiāyana.

Bhatta Nāiāyana uses a large number of rhetoric figures to embellish his style. Thus *Ullokha* (i 3), *Paramparita-rūpaka* (i 4, ii 23cd),¹⁴ *Upamā* (i 5 and 11), *Śloka* (i 6 and 7) mixture of *Upamā* and *Rūpaka* (i 19), *Samantavastuvivaya Ślinga Rūpaka* (i 25),¹⁵ *Upamā* and *Samāsokti* (ii 8), *Vivodha* (ii 11), *Gamotpratikāśa* (ii 13), *Rūpaka* and *Upamā* (ii 19), *Kāvyaślinga* and *Apahraṇa* (ii 20), *Vibhāvanā* and *Nidāśanā* (iii 2), *Parivāyokta* (iii 42),¹⁶ *Schloka* (v 36), *Rūpaka* (vi 1), *Dīpaka* (vi 12), *Atiśayokti* (vi 26) and *Arthāpatti* (vi 13) are some of the figures that come to one's mind. *Puṅktu* which consists in the employment of significant words, seems to be the poet's favourite, for it is often met with.¹⁷ Some of Bhatta Nāiāyana's *Arthāntarānvāsa*s are extremely beauti-

- (14) *Paramparita-rūpaka* is also found in the three vocatives of the sun on p 41 viz *अम्बरमहासरणकसहस्रपत्र, पूर्वदिशावधूमुखमण्डल उद्गमविशेषक* and *सकलभुवनाङ्गनदीपक*
- (15) Another notable example of *समस्तवस्तुविषय साङ्ग रूपक* is supplied by Sundarā's sentence on p 102 beginning with 'तस्य श्वान्निद निभान्निविदरचनवीजस्य'
- (16) Another good example of पर्यायोक्ति is Buddhimitikā's speech 'अयि भानुमति, युष्माभ्यमुपगच्छेत्तेष्वहस्तेषु त्वयस्माकं दद्याद्वेद्या सयम्यन्ते ।' p 18
- (17) Note Asvatthāman's words to Karna on p 89, which are all significant viz, *अक्षराज, सनापते, जामदग्न्याग्निष्य, द्रोणापहर्मान, मुजबलपरिरक्षितमकललोके*. Bhīmasena's speech from behind the curtain on p 93 is also full of significant words. Similarly, Bhīmasena's description of Duryodhana in v 26 is again couched in significant expressions
- (18) See especially i 20, ii 3 and the following line; vi 9

ful¹⁸ The poet also has enriched the language with some quotable lines and phrases of general application,¹⁹ of which even Kālidāsa might well be proud

Turning now to the points of weakness of Bhatta Nārāyana as a literary artist, we first note that he does not seem to be always at ease when writing The poet does not seem to wield facile pen everywhere Many a time his constructions are artificial and laboured and in some places they become involved A distinct tendency to verboseness is seen in many places Clumsy and awkward expressions are often found and ill-formed compounds are sometimes met with²⁰ A fondness for the unnecessary use of the preposition *prati* is also noticeable²¹

Bhatta Nārāyana lived in an age when Dandin's dictum that *ojas* or profuseness of compounds formed the essence of *poese*²² prevailed Consequently he tried to use as many

- (19) All *subhāṣitas* in the drama are collected in Appendix—C to our edition of the *Venīsamhāra* The following will perhaps bear repetition here

- (1) अनुद्धनीय सदाचार ।
- (2) अहो सुगन्धत्वमबलानां नाम ।
- (3) आशा बलवती राजन् ।
- (4) दैवायत्त कुलै जन्म ।
- (5) वक्तु मुकर दुष्करमध्यवसितुम् ।
- (6) स्वपञ् जन कि न खुल प्रेक्षते ।

- (20) As an example of clumsy expression we may quote 'तदादेशय तमुद्देश यत्रस्था भानुमती' p 30, where यत्रस्था should really be यत्र तिष्ठति सापेक्ष compounds, involving awkward एकदेशी अन्वय, are sometimes found Vide ii 22 and vi 8 and our notes thereon माहेशे मृत्यवर्गे p 155 is a glaring instance of an unjustifiable एकदेशी अन्वय For, it will be noticed माहेश goes only with मृत्यु in the compound मृत्यवर्गे

- (21) Note 'शिविर प्रति प्रस्थातुकामस्य' p 2, 'चतु शालक प्रति प्रस्थितः,' p 5 and 'सुयोधन प्रति ग्रहित' p 6

- (22) Read —ओज समासभूयस्त्वमेतद्भयस्य जीवितम् ।
पद्येऽप्यदाक्षिणात्यानामिदमेक परायणम् ॥

big compounds as possible, especially in the prose passages, in order to make them vigorous or powerful. But the poet apparently did not realise that this dictum had limitations, especially in a drama, which pretended to be realistic. Consequently his prose, with its long compounds, looks unnatural. Bhavabhūti was of course a much greater sinner in this respect than our poet.

Then again in the *Venīsamhāra* we have evidence of the poet's careless writing in many places.²³ Rules of grammar, both in the matter of the formation of words and of syntax, are found to be violated on some occasions.²⁴

- (23) Instances of these have been duly pointed out in the Notes. Attention may here be drawn to a few cases. In ii 10 and iii 29 Duryodhana begins by referring to himself in the plural and then speaks of himself in the singular in the same stanza. In ii 22 Duryodhana speaks of Bhānumatī in the third person as 'अस्या मृगाक्ष्य', but in the sentence which just precedes this stanza he has addressed her as 'भवति'. A most glaring instance of Bhaṭṭa Nārāyaṇa's careless and confused style is supplied by iii 24 and the prose passage that precedes it—

As examples of careless expressions we may note 'मध्यमपाण्डव' (p 115) in the sense of Bhīmasena, 'तृतीयस्तेजुष' (p 100) in the sense of Arjuna with reference to Yudhiṣṭhira and the expressions 'आतृशत' (iii 17) and 'सुतशत' (v 3) in the sense of 99 Kauravas—Tautologous expressions like 'अन्यस्मिन्नपि जन्मोन्तर' p 102 and 'कर्णाक्षिविषभोगानि' vi 1 must also be put down to the poet's careless writing.

- (24) For Bhaṭṭa Nārāyaṇa's violence of grammar see above footnote (s) p 16. Also note 'तदलमेव प्रकृतिसुकुमारमात्मानं खेदयितुम्' where the infinitive 'खेदयितुम्' is ungrammatical for the grammatically correct gerund 'खेदयित्वा'. Similarly in 'अलमत्यर्यमात्मानं शोकानले प्रक्षेप्तुम्' p 79, 'प्रक्षेप्तुम्' should be 'प्रक्षेप्य'. 'अरातिह्नयनुष' (ii 2), 'सुतनु' (ii 21) and 'आत्तधनुषाम्' (iii. 21) are also inaccurate from the strict grammatical point of view. The infinitive 'अध्यवसितुम्' in the famous 'वक्तुं मुक्तरं दुष्करम् अध्यवसितुम्' is a grammatical blunder. The correct form is 'अध्यवसातुम्'. The word 'सगर' has been used in the neuter in v 21, though it is masculine. The compound 'भवतीसुत' in v 9 is grammatically incorrect.

There is nothing very striking in Bhaṭṭa Nārāyaṇa's vocabulary and selection of words. He had no *penchant* for difficult and out-of-the-way words, such as Bhavabhūti had. In this he resembles Kālidāsa who, though using a large number of words, hardly, if ever, employs a word of unusual occurrence when a simpler one is available.

X BHATTA NARĀYANA AND BHAVABHŪTI

In determining the date of Bhatta Nārāyana we remarked above (p 18) that the style and general construction of the *Veniśamhāra* show that Phatra Nārāyana belonged to the age of Bhavabhūti. In this Section we desire to indicate the points of similarity and contrast between these two poets.

First then both Bhavabhūti and Bhatta Nārāyana are proficient in the delineation of pathos. Against the strict rule of dramaturgy, which says that either the love or the heroic sentiment should be principal in a drama,¹ Bhatta Nārāyana has made *karuṇa* or pathos the prevailing sentiment is *karuṇa*. Both of them show skill in the delineation in his *Uttararāmacarita*, where also the principal sentiment is *karuṇa*. Both of them show skill in the delineation of other sentiments, but it must be admitted that Bhavabhūti is a greater master of this art than Bhatta Nārāyana. Bhavabhūti it is true, found ample opportunities for the delineation of different sentiments in his three dramas. Bhatta Nārāyana with only one drama to his credit did not have so many. All the same it cannot be questioned that though Bhatta Nārāyana may sometimes rise to Bhavabhūti's level, the author of the *Veniśamhāra* cannot be put down as an equal of the author of the *Uttararāmacarita*.

Secondly, both these poets are unsuccessful in the development of the plot and in the arrangement of the various incidents constituting it. Both of them were not able to evolve out of the materials chosen by them a well-connected story fit for dramatic purposes. In his *Mahāvīracarita* and *Uttararāmacarita* Bhavabhūti resorted to the *Rāmāyana* for his plot, even as Bhatta Nārāyana turned to the other great national epic for the plot of his *Veniśamhāra*. This certainly acted as a handicap in the case of both these poets for the proper development of the plot. But Bhavabhūti suffered no such disadvantage in his *Mālatīmādhava*. But even there he has not been able to evolve out of the various incidents a harmonious story. Both Bhatta Nārāyana and Bhavabhūti were in short defective in dramatic construction. As dramatic artists both cannot be said to be very successful.

(1) Vide foot-note (p) above on p 94

We have seen above (p 125) that Bhaṭṭa Nārāyaṇa displays close acquaintance with the technique or scenic representation on the stage. Bhavabhūti also, we know from his own statements,² was friendly with actors and consequently must have been familiar with the requirements of a drama for success in a theatre. In spite of their knowledge of the technical side of dramatic representation both the poets have not been successful in giving us plays that would be successful on the stage. Bhavabhūti's *Uttararāmacarita* for example is considered to be more a dramatic poem than a poetic drama. Perhaps the same may be said with regard to the *Venīsamhāra* of Bhaṭṭa Nārāyaṇa.

It has been shown above that Bhaṭṭa Nārāyaṇa lacked sense of proportion.³ The same accusation is levelled against Bhavabhūti.

In the matter of their literary style Bhaṭṭa Nārāyaṇa and Bhavabhūti resemble most. Both write a rough and rugged style, clearly distinguishable from the polished and elegant style of Kālidāsa. Both show fondness for long compounds and many a time use more words than are necessary. Both display skill in the art of making the sound an echo of the sense. Both seem clearly to be under the influence of Daṇḍin's dictum regarding profuseness of compounds forming the essence of prose.

It will thus be seen that as dramatists Bhaṭṭa Nārāyaṇa and Bhavabhūti resemble each other in many respects. It would therefore not be wrong to say that both belonged to the same literary age.

In the above paragraphs we have shown that Bhaṭṭa Nārāyaṇa resembles Bhavabhūti in many respects. That has been done to prove that both of them belonged to the same age. But it must not be inferred therefrom that we consider Bhaṭṭa Nārāyaṇa to be Bhavabhūti's equal as a poet. There are points in which they differ and in which Bhavabhūti is far superior to Bhaṭṭa Nārāyaṇa. In fairness to Bhavabhūti we must say a few words about these points as well.

- (2) Read — ' भवभूतिर्नाम जतुकर्णपुत्र कविर्मित्रधेयमस्माकम् ' महावीरचरित
प्रस्तावना, ' भवभूतिनामा जातूकर्णपुत्र कविर्निसर्गसोहृदेनभरतेषु '
मालतीमाधव-प्रस्तावना।

- (3) Vide pp 124-125 above.

Even in the matter of literary style in which the two poets resemble most, Bhavabhūti impresses us as a greater artist. His vocabulary is much larger than that of Bhaṭṭa Nārāyaṇa and he seems to wield greater command over the language than the author of the *Venīsamhāra*.

As a poet of nature Bhavabhūti far surpasses Bhaṭṭa Nārāyaṇa. The love for the grand and sublime in nature that we see in Bhavabhūti's plays is nowhere visible in the *Venīsamhāra*. The close observation of varied nature and natural phenomena that we find in Bhavabhūti is not met with Bhaṭṭa Nārāyaṇa. As a matter of fact as we saw before,⁴ Bhaṭṭa Nārāyaṇa does not distinguish himself very much as a poet of nature.

As a delineator of human passions and emotions and especially of the tender feelings of the human heart Bhavabhūti once more surpasses Bhaṭṭa Nārāyaṇa. Bhavabhūti's conception of conjugal love is perhaps the grandest and the most sublime that we have in Sanskrit dramatic poetry. The love that Bhaṭṭa Nārāyaṇa deals with in his second Act is of the sensual kind. There is no doubt Bhavabhūti possessed far greater knowledge of the workings of human hearts than Bhaṭṭa Nārāyaṇa.

(4) Vide p. 127 above.

XI SOCIETY IN BHATTA NĀRĀYANA'S DAYS

In composing a drama such as the *Venīsamhāra* a poet can have no intention of portraying a picture of contemporary society. In fact it would be his endeavour to make his picture correspond as closely as possible to the society of the days to which the plot of his drama belongs. Yet it is always possible to get a few glimpses of contemporary society from the study of a poet's works. For, though the poet may not consciously desire it, contemporary society is to a certain extent reflected in his works.

First, then, as regards the state of religious beliefs in Bhatta Nārāyana's days, we have already seen in the first Section of this Study that the two prevailing religions were Brahmanism and Buddhism. While Buddhism was powerful at Kanouj and went to the length of persecuting the followers of the Vedic religion,¹ Brahmanism found support in Bengal where it was followed in its ancient form viz the performance of sacrifices. The fact that Bhatta Nārāyana compares war with a sacrifice² shows that the performance of sacrifices was a common occurrence. There is also a reference to oblation being offered in blazing fire.³ The cult of bhakti or devotion to Viṣṇu also prevailed. The two deities, that prominently received worship, were Viṣṇu and Śiva. The sun too was an object of adoration.⁴ The pantheon included some other deities as well.⁵ Even as now flowers formed the principal material with which deities were worshipped.⁶

(1) It must be stated here that there are no references to Buddhism in the *Venīsamhāra*.

(2) Vide foot-note (o) on p 13 above.

(3) See 'आहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।' Act II, p 37

(4) Read 'इञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवत सहस्ररश्मे सपर्या निर्वर्तयामि ।' Act II, p 40

(5) Note 'इञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवताना सपर्या निर्वर्तयामि ।' Act II, p 41

(6) Vide the preceding foot-note and I, 1.

Various religious rites and vows were evidently in vogue. The observance was supposed to be efficacious in securing desired objects. It was not necessary that the person who was to achieve the object, should himself perform the rites or observe the vows. Some other person could do so in his interest. For we remember in the second Act Bhānumatī undertakes to observe certain vows in order to ensure victory for her husband in the war. Gifts to Brāhmanas was another form of religious charity. Nāma-sankīrtana or muttering of a deity's name was also supposed to be effective from the religious point of view. Personal decorations were discarded while engaged in religious observances.¹⁰

Among religious practices must be included the performance of funeral rites and the presentation of obsequial water to the dead.¹¹ Cremation was the prevalent method of disposing of the dead bodies.¹² In the performance of the śrāddha water was offered to three immediate ancestors, who are known to constitute a pārvana, even as in modern

- (7) Read 'एषा भानुमती देवी पत्यु भमराविनयाशमया अथ प्रभृति
आरुह्यानियमा बालोद्याने तिष्ठति ।' Act II, p. 26 आर्यपुत्र, अभ्यनु-
ज्ञातायास्त्वया अस्ति मे कस्मिंश्चिपि नियमेऽभिलाष Act II, p. 42
and 'किन्तु आर्यपुत्रस्येव मनोरथसंपत्तिमाभेनन्दामि ।' Act II, p. 43

- (8) Note 'तदेवताना प्रणामेन द्विजा निनम्राः प्रदेयं च अन्तयेताम् ।
Act II, p. 88

- (9) See 'येनावामपि प्रतिष्ठापयन्त्यौ प्रशमया देव । तर्का निन च परिहारश्चाव ।'
Act II, p. 28

- (10) Read 'वक्त्रेन्दु ते नियममुपितालककाङ्क्षाधर वा II, 18c.

- (11) Note 'अश्रून्मिश्र कथचिद्दत्तु जलममी बान्धवा बान्धवेभ्यः ' v. 36a and
'पितुर्भवं वारिदः '

v. 24d In Act VI Yudhiṣṭhira offers water to his ancestors and to Bhīmasena who was reported to him to be dead Vide p. 184 (Text)

- (12) Read 'कुर्वन्त्वासा हताना रणशिरसि अना वह्निर्गोहमारान्' v. 86b

days.¹³ Women also offered obsequial water to dead relatives.¹⁴

The belief that some kind of impurity, called *mṛtā-śauca*, attached to the relatives of the dead, was held in those days even as in these. For, we find the demon *Cārvāka* refuses to take water from *Yudhisthira* on the ground that his relatives must be dying every day in the battle that is proceeding.¹⁵

The practice of making conditional offers to deities with a view to secure desired objects, called *navasa* in *Marāṭhī*, was in vogue,¹⁶ exactly as it is in modern times.

Some information regarding the secular life of the people can also be had from the *Venisamhāra*. Belief in dreams and omens such as the throbbing of the eye, as indicative of future events, was common. *Bhānumatī* dreams an ominous dream and is exceedingly upset thereby.

- (13) In Act vi, *Yudhisthira* offers water to his father, grand-father and great-grand-father. Read 'एष तावत् सलिलाञ्जलिर्गङ्गाय भक्ष्माय गुरवे । अयं प्रपितामहाय शान्तनवे अयमपि पितामहाय विचित्रवर्षाय (सप्तम्) तातस्याधुनावसर । अयं तावत् स्वर्गस्थिताय सृष्टहीतनाम्ने पित्रे पाण्डवे ।'

Act vi p 186 *Yudhisthira's* three immediate ancestors were *Pāṇḍu*, *Vicitravīrya* and *Sāntanu*. The correct form of the name of his great-grand-father is *Sāntanu*. The *Kumbhako* num edition of the *Mahābhārata*, however, gives in one place (*Ādiparvan* 63.49) the form *Sāntanu*—*Yudhisthira* begins this presentation of cavity-fuls of water with *Bhīṣma* because *Bhīṣma* was to him an object of great veneration. This again though at this time, *Bhīṣma* was alive, he was considered as good as dead, because he was lying on a bed of arrows, waiting for the proper opportunity to die—Note that the above passage is incorrectly printed in our text on p 185 and that the translation given there is also incorrect. The student can easily correct it with the proper punctuations given above.

- (14) Note *Yudhisthira's* words to *Draupadī* कृष्णे, त्वमपि देहि सलिलाञ्जलिम्' Act vi, p 186

- (15) Read 'सुलेभश्च स्वजनविनोशं संग्रामेषु प्रतिदिनमतो नादेयं भवद्भयो जलादिकम्, Act vi. p 187

- (16) Note the occurrence of the word *upayācitam* in li. 15.

(p 29) It was however believed that evils indicated by ominous dreams could be averted by religious practices such as the eulogy of gods and the muttering of the names of the deities¹⁷ Warriors like Duryodhana (p 41) and Aśvatthāman (p 63) feel the throbbing of their left eye and are perturbed on that account Yudhiṣṭhira on the other hand experiences the throbbing of his right eye and consequently believes that some stroke of good fortune is near (p 187) It is interesting to note that this belief in dreams and the throbbing of the eye continues unabated even in modern times

Movements of the stars in the sky were supposed to exercise influence over the lives of human beings, even as now But evidently a healthy school of thinkers was springing up They believed there was no truth whatsoever in the suggestive character of dreams and omens Only the timid were frightened by such things If at any time movements of stars, dreams, omens and conditional offers bore fruit, such phenomenon must be considered to be purely fortuitous¹⁸

Caste system was prevalent and Brāhmanas were regarded as specially entitled to respect But the castes evidently were not the water-tight compartments of society that they are supposed to be at present Even sages, for example, felt no scruples in accepting water from Kṣatriyas to allay their thirst Cārvāka is ready to drink water that is brought by Yudhiṣṭhira's chamberlain Only when he comes to know that Yudhiṣṭhira as a Kṣatriya is likely to

(17) Read —

सखी—यद्येव तत् कथयतु प्रियसखी । येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया
देवतासकृतीनेन च परिहरिष्याव ।'

चेटी—देवि एवमेतत् । अकुशलदर्शना अपि स्वप्ना प्रशंसया कुशलपरिणामा
भवन्तीति श्रूयते ।

Act ii, p. 31

(18) Note '(वामाक्षिस्पन्दन सूचयित्वा) आ कथं ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति । (सावष्टम्भम्) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवविधेषु । गीतश्राव्यमर्थोऽङ्गिरसा ।

प्रहाणां चरितं स्वप्नो निमित्तान्युपाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥१५॥

Act ii, pp. 48-49

be contaminated by mṛtāśauca that he refuses to drink it (p 166)

The practice of committing suicide on the death of a loved relative,¹⁹ called Sati when the person committing suicide is a wife, was in vogue in Bhatta Nārāyaṇa's days. Such suicide was supposed to secure for the person dying union with the dead person in the other world. While wandering on the battle-field Sundaraka came across a scene wherein the mother and wife of a dead warrior were dying after him.²⁰ The readiness of Yudhishthira and Draupadī to die on a pyre on learning the news of the death of Bhīmasena points to the prevalence of the same practice. When the wife became Satī, she was dressed in red and wore all her ornaments.

Elders received proper respect. It was customary to go to them early in the morning and offer them salutation. In the first Act we find that Draupadī, Subhadrā and other ladies of the Pāṇḍava family had gone to Gāndhārī for bowing to her feet.²¹ In the second Act Bhānumatī also goes to Gāndhārī early in the morning for the same purpose.²² In the fifth Act Arjuna suggests to Bhīmasena that it would not be proper to go to Dhṛtarāṣṭra and Gāndhārī, as their sight would afflict the blind couple. Bhīma-

- (19) It is a mistake to suppose, as many do, that only wives committed suicide on the death of their husbands in ancient India. Suicide was committed by other relatives and even friends also. Compare 'यदेतदनुमरणं नाम तदतिनिष्फलम् । मोक्षस्यैवास्ति तमिदं यदुपरते पितरि भ्रातरि सुहृदि भर्तारि वा प्राणा परित्यज्यन्ते ।' बाण कादम्बरी p 173 (Peterson)

- (20) Read 'हा अतिकुरुगं खल्वत्र वर्तते । एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्ताशुकानिवपनया समग्रसूयया बन्धा सहानुव्रजते । (संलघम्) सायु वीरमाता सायु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रकभाविष्यति ।' Act iv, p 105

- (21) Read 'अद्य खलु देवी अम्बामहिता सुभद्राप्रमुखेण मपत्नीयोगे परिपुता आर्याया गान्धार्या पादवन्दनं कर्तुं गता ।' Act i, p 18

- (22) Note 'अन्विष्यता देवी भानुमती । अपि निवृत्ता अम्बाया पादवन्दनसमयाच्च वेति ।' Act ii, p. 28

sena, however insists on going to them on the ground that etiquette requires that elders should be saluted²³

Widows, it would seem, did not arrange their hair in any ornamental fashion, but allowed them to hang loosely on their neck in one mass. Ladies in separation also did the same²⁴. It is too late the hair was in fact a definite indication of widowhood²⁵. Tonstall on widows was unknown in the time of the Ma'abhiānān. It does not appear to be prevalent in Phatta Nāyana's days. But widows apparently were not allowed to use the bodice to cover their bosom. For, in the account of the dream of Bhānu, the removal of her breast-garment is meant to be a definite indication of the infliction of widowhood on her²⁶.

Medical and surgical science had apparently made considerable advance. Arrow-heads were extracted from the bodies by means of powerful pincers and wounds were properly dressed²⁷. Roads were evidently in good condition and sand was spread on them²⁸.

(23) See —

अर्जुन — आये, प्रमाद । न युक्त पुत्रशोकोपपीडिता पितरो दुःखमन्वद्दर्शनेन
मृशमुद्वेजयितुम् । तद् गच्छाव ।

भीम — मूढ, अनुल्लङ्घनीय सदाचार । न युक्तमनाभिवाद्य गुरुं गन्तुम्

Act v, p 114

(24) Vide 1 18 and our note thereon

(25) Note the significance of Buddhama's words, in अग्निमान
मति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्या केशा मयम्यन्ते ।

Act 1, p 20.

(26) Read 'ननुलेन पञ्चशतवर्गस्तनाशुकापहरणं चेति नियन्मनिश्रेष्ठके
तर्कयामि ।'

Act II, p 41

(27) Note 'कथमेते रज्जु स्वामिनो गाढप्रहारहन्त्य घनसभाहजालुभयमु ।

कङ्कवदनहृदयाच्छल्यान्युद्धरस्ति । Act 17, p 104 and

शल्यानि व्यपनयि कङ्कवदनेरुन्मोचिते वद्धत

बध्नेषु व्रणपटकेषु शनैः कर्णं कृतापाश्रय । v 1ab

(28) See 'झाङ्गारी शर्कराल पथिषु' II 19, which tells us that the tempestuous wind blowing along roads was charged with sand.

XII THE MODE OF ANCIENT WARFARE

The Venisamhāra deals with the story of the Mahābhārata war and it is therefore possible to get some idea of ancient warfare from its study. In this Section we propose to put down what we learn about ancient warfare from the Venisamhāra.

The army consisted of four constituents viz elephants, chariots, horses and foot-soldiers¹. It was consequently known as caturangam balam. Great warriors used to fight from chariots and were known as mahārathas². In the order of their eminence warriors were known as rathin, mahāratha and atiratha³. Chariots were decked with golden bells, garlands of flowers, and chowries⁴. They carried golden pitchers of water as a mark of auspiciousness and flew a flag, marked with a special emblem, which proclaimed who the chariot-fighter was⁵.

Weapons of various kinds were used. Of these the bow and the arrows, the mace and the sword were the principal. Javelins (*tomarick*) and a weapon known as śakti were also in use⁶. What the exact form of the śakti was is not quite clear. It was apparently a pointed weapon, furnished with golden bells and studded with jewels. It blazed in its

- (1) Read 'कथं द्विरदतुरगमचरणचारिणा महाबाहो बलानाम्' p 65
'हतगजवाजिनरकलेवरसहस्रदर्भः' p 95 and 'उभयबलमिलद्दीप्यमान-
कारितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासघातेन च'
p 108.

- (2) Note 'कथमेत महारथा कर्णादयोऽपि' p 65

- (3) See in 28 wherein Droṇa is referred to as atiratha

- (4) Vide 'उद्धातक्वणितविलोहह्रस्वघण्टं प्रालम्बद्विगुणितचामरप्रहासः' ii. 29,
'कृतकलकलकिङ्किणीजालमालिना रथेन' p 95

- (5) Read 'धवलचपलचामरमुन्वितखण्डककम्पप्रलुना शिखरावद्वैजयन्तीसूचि-
सेन रथेन' p 95

- (6) Read 'भो भा, असदृशनभयस्वलितकामुक्कृपाणतोमरशक्त्य कौरवचमूमाद्यः'
p. 96.

career towards the target' We are told Arjuna threw a śakti at Vrsasena, who cut it into three with crescent-shaped arrow⁸ We know from the Mahābhārata that Karna killed Ghatotkaca by means of a śakti, which had been obtained from Indra and had been reserved for Arjuna.

Besides these certain consecrated weapons, called astras, were used⁹ Apparently they were simple arrows that received miraculous powers when consecrated by the muttering of sacred charms. Separate charms were necessary for their discharge and withdrawal.

But the chief weapons were the bow and the arrows. Archers were so skilful in discharging arrows that it was impossible to observe when they drew them out of the quiver, placed them on the bow-string, took the aim and discharged them at the enemy¹⁰. A wonderfully large supply of arrows was evidently carried by each great warrior in his chariot. Thus we find that Kṛpā stopped the progress of hostile troops by 'a shower of arrows' (p 95) and Karna also 'rained a shower of arrows' (p 107) when he attacked Bhīmaśena. Viśasena covered Arjuna's chariot with dark-coloured arrows as a tree in blossom is covered with bees (p 110). Later on the same young warrior enveloped Arjuna's body with 'thousands of arrows' (p 110). Arjuna of course was the most dexterous archer of them all. He was so quick in the discharge of arrows that in his fight with Karna and Vrsasena he arranged two rivers of arrows flowing in the direction of their chariots. At this time the arrows shot by Arjuna were so numerous

(7) Note 'ततश्च देवः क्रिरीटिना गृहीता रथोत्सङ्गात् कणकनकाकर्णिकृष्ण-
जालसङ्कारविराविणी . निशितश्यामलस्निग्धमुग्धीर्त्रिविधरत्नाप्रभाभा-
मूरमीषणरमणयिदर्शना शक्तिः ' and अग्रजलन्ती शक्तिः प्रसूय ' p 115

(8) See 'ततो देवः कुमारस्य मेनेना पाशपातान् तत्र त्रिधा अर्धपथ एव
त्रिधा कृता शक्तिः ' p 116

(9) Note 'अस्त्रज्वालावर्लीढप्रतिबलजलधरन्तरावापमाणे ' in 'तत्र' and 'तान्ये
बाहितशस्त्रस्मरगुरुव्यस्त्राणि भास्वन्ति मे ' in 33c.

(10) See 'अविज्ञातमघानमोक्षनिक्षिप्तशरमरावर्षिणा ' p 107 and 'अविभावि-
तूणीरमुखधनुर्गुणमनशरमघानमाक्षचद्रुतकरतलेन ' in 'कुमारस्य मेनेन ' p 117

that heaven and earth were filled therewith and nothing could be seen (p 117').

These descriptions of the discharge of countless arrows, which are of course copied from the Mahābhārata, must be regarded as gross exaggerations. For otherwise we should have to suppose that the arrows of ancient times were rather harmless affairs. For how could a man, whose body was covered with thousands of arrows, remain alive?

Warriors used to wear armours¹¹. These apparently gave them protection against arrows, though many a time the armours were pierced through by the arrows.

The bows were supplied with powerful strings which produced a twanging noise that resembled the thunder of clouds (p 107). Scars were produced on the left wrists (11 27) by the striking of the bow-strings and were regarded as decorations by warriors.

Great commanders carried swords with them. The sword apparently was an emblem of office, even as in modern times. But the ancient sword was not the harmless thing of modern days. Dhrstadyumna cut the head of Drona with a sword (p 62). When Aśvatthāman and Karna fall out, they draw swords and become ready to kill each other (p 87). Karna thinks of cutting Aśvatthāman's raised foot with his sword (p 87) and when Aśvatthāman vows not to take any active part in the war, it is the sword that he throws down as a symbol of his abandonment of all weapons (p 90).

The mace was another common weapon. It was a weapon in which a few specialised Balarāma was the best mace-fighter of the time and both Bhīmasena and Duryodhana were his pupils in that art. Duryodhana possessed greater skill than Bhīmasena and was Balarāma's favourite pupil. Bhīmasena had strength on his side¹². The last fight of the war viz the fight between Bhīmasena and Duryodhana was a mace-fight. Of the younger warriors Vrsasena was fond of mace-fight¹³.

(11) Read 'कङ्कटोन्मुक्तदेहै' 11 27 and घनसन्नाहजालदुर्भेद्यमुखै कङ्कवदनै

p. 104.

(12) See vi. 13 and 16

(13) Not 'गदायुद्धप्रिय' p 116, occurring in Duryodhana's lamentations addressed to Viṣasena.

The battle-field presented a terrible appearance. Rivers of blood flew and a regular quagmire was produced from the blood, fat, flesh and marrow of men and animals killed. Chariots sometimes stuck in this and valiant foot-soldiers had to plant their feet on these chariots in order to effect further advance.¹⁴

The size of the armies was very large. The white umbrellas that were carried with them produced the illusion of a forest of white lotuses. As the armies moved from one place to another, or met in an encounter, huge clouds of dust were raised and the sun and even the entire sky were obscured.¹⁵

There were certain laws of war that were scrupulously observed. Thus, every day the night closed with the sunset and during the night people searched for the bodies of their dead relatives on the battle-field and consigned them to the fire (v 36). Surprise, which is regarded as the most important principle of modern warfare, was looked down upon in epic India. It was unchivalrous to take the enemy unawares and to attack him while he was unprepared. Warriors therefore blew their conches to announce their arrival, when they wanted to attack an enemy (p. 108). Fights apparently took place at close quarters. For, before they actually commenced and even during their course, wordy defences were thrown at each other by the combatants (pp 109-110 113 and 116).

At the head of the army was the Commander-in-Chief Dhr̥ṣṭadyumna was the Commander-in-Chief of the Pāṇḍavas all through the war. The supreme command of the Kaurava army on the other hand passed successively from Bhīṣma to Droṇa, Karṇa, Śalya and Asvatthāman. It is impossible to find out what exactly was the relation of the Commander-in-Chief with the king and warriors of the royal family on the one hand with other army commanders on the other. It would seem that the Commander-in-Chief's position was more of honour than of duty. He apparently had no control or authority over other commanders that were supposed to fight under him. For, had it not been so, Asvatthāman would never have dared to behave in the way he is depicted to have done in Act iii. Why was he allowed by King Duryodhana to flout the new

(14) Read i 27 and pp 60-61.

(15) See ii. 27c and p. 108

Commander-in-Chief's authority and even to be ready to strike at him? Why did Duryodhana in his capacity as King, or Karna in his capacity as Commander-in-Chief, not put Ásvatthāman under arrest and dismiss him from the army or order him to be executed for gross insubordination? Even the king was apparently helpless to prevent this unseemly quarrel between two of his best generals. Apart from the question as to who was the aggressor in this quarrel between Ásvatthamān and Karna, the fact that such a quarrel at all took place shows that there was something fundamentally wrong with the army-organization of ancient India.

And that fundamental defect of ancient Indian armies was the absence of proper discipline. Discipline, which includes the subordination of personal interests and ambition, was apparently unknown in ancient India. Each commander fought more or less on his own and there was no central authority that exercised effective control over them all. Commanders apparently thought more about themselves and their interests than about the cause they were fighting for. Drona really had no business to lay down his arms when he learnt the news of the death of his beloved son. By doing so he showed that he valued private affection more than public duty. The same tendency is found in the history of Hindu India in recent times. On the same battle-field, hundreds of years after Drona, in 1761 A.D., Bhausaheb Peshwa acted in a similar manner. When Vishvasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable preference shown to private grief at the cost of higher duties and responsibilities.

भट्टनारायणकृतम्

वेणीसंहारम्

Text with Translation

श्रीवेङ्कटेशो विजयते

वेणीसंहारम्

• प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्चुरित इव समिन्नमुकुल ।
विधत्ता सिद्धिं नो नयनसुमगामस्य सदसः
प्रकीर्णं पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्ध्या पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छन्तोऽश्रुकलुषा कंसद्विषो राधिकाम् । २
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनय प्रसन्नदयितादृष्टस्य पुष्पावु व ॥ २ ॥

ACT I

May this cavityful of flowers, the juice in which is stirred (*lulita*) by bees [as they hover about it], though warded off, the buds in which are fully (sam) blown and which consequently appears as though inlaid with (*churita*) the rays of the moon on the inside, bring to us, as it is scattered about at the feet of Hari, [such] success [in our performance] as would prove delightful to the eyes of this assembly
And also, 1

May the unbaffled conciliation [of his beloved] on the part of the enemy of Kamsa [that is, Lord Kṛṣṇa] who followed Rādhikā, as she, becoming angry in the course of their sports on the sands of the Kālindī and renouncing [all] interest in the Rāsa dance, was walking away, bedimmed with tears, who, as he planted his steps of the imprints of her feet felt his hair standing on end [through excess of joy], and was [at last] looked at by his beloved with a pleased
you on to prosperity.

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् मन्त्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना मस्मिनेन ।
आकृष्यान्न सगर्वैरुपशमितवधूसन्त्रमैर्दैत्यवीरैः
सानन्द देवताभिर्मयपुरदहने धूर्जटि पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते ।)

सूत्रधारः—अलमिति विस्तरेण ।

श्रवणाञ्जलिपुटपेय विरचितवान् भारताख्यमृतं य ।
तमहमरागमकृष्ण कृष्णद्वैपायन वन्दे ॥ ४ ॥

And also,

May Dhūrjati [that is, Lord Śiva], who, at the [time of the] burning of the cities [constructed] by Maya, was gazed upon with affection by the goddess [Pārvatī], with fright and confusion by the demonesses who wondered what that [phenomenon] meant, with compassion by sages whose strength lay in a quiet soul (*antastattvam*), with a smile by Viṣṇu, with hauteur by the demon warriors who drew their weapons and [at the same time] allayed the panic of their wives [and] with delight by the deities, protect you १

(At the end of the Benediction)

Stage-Manager—Enough of prolixity.

I bow to that Kṛṣṇadvaipāyana, who is free from passion and free from ignorance, and who manufactured the nectar, called the Bhārata, which is fit to be drunk with the hollow cavity of the hands in the form of the ears.

4

१ 'सन्त्रमादासुरीभिः' ग-द. २ 'आदायान्न' ग-द. ३ 'अतिप्रसङ्गेन' ग-द-अ
४ 'अतृष्णम्' ग.

(समन्तावदलोक्य ।) भवन्त परिषदप्रेसरा , विज्ञाप्य न किञ्चिदस्ति ।

कुसुमाञ्जलिपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।

मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृति वेणीसहार नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनटकदर्शनकुतूहलाद्वा भवस्त्रिरवधान दीयमानमभ्यर्थये ।

(नपथ्ये) भाव, त्वयता त्वयताम् । एते खल्वार्यविदुराज्ञया पुरुषा सकलमेव शैलपजनं व्याहरन्ति—‘ प्रवर्त्यन्तामपरिहीयमानमातोबविन्यासादिका विधय । प्रवेशकाल किल तत्रभवत । पाराशर्यनारदतुम्बरुजामदग्नप्रमृतिभिर्मुनिवृन्दार-

(*Looking around*) Worthy leaders of the assembly, there is something which we have to submit [to you]

Like another cavityful of flowers, a poetic composition is here (*esah*) scattered before you (*atra*) Accept [please] the particles of excellence, though far and few between, even like bees the drops of honey 5

Here then we are prepared to represent a drama named *Veṇisamhāra*, the composition of the poet Bhatta-Nārāyaṇa, whose distinctive emblem is Lion (*Mrgarāja*—Lord of beasts). Therefore, I request you to pay attention to this [performance], whether out of regard for the labours of the poet, or out of reverence for the sublime plot of the story, or out of curiosity to witness a new drama

(*Behind the curtain*) Honoured Sir, make haste, make haste ! Here indeed at the command of worthy Vidura the officers (*puruṣaḥ*) are calling upon the entire body of actors thus (*iti*)—“Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect. This verily is the time of the arrival (lit entrance) of the revered son of Devakī [that is, Kṛṣṇa], holder of the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [that is, Vyāsa], Nārada, Tumburu and the son of Jamadagni [that is, Paraśurāma], who, through de-

१ ‘तद् भवन्त’ ग ‘तत्रभवत परिषदप्रेसरान्’ ज. २ ‘अभिनवकृतिम्’ द. २

३ ‘अपरिहीयमानम्’ इति ज्ञास्ति ग-द-पुस्तकयो

कैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीमनोश्चक्र-
पाणेमहाराजदुर्योधनैर्गिबिर प्रति प्रस्थातुकामस्य ' इति ।

सूत्रधार — (आकर्ष्य । सानन्दम् ।) अहो नु खलु भो , भगवता सकलजग-
त्प्रभवस्थितिनिरोधप्रभावविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं
च राजचक्रमनयो कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं
सधिकारिणा कसारिणा दूतेन । तैत्तिकमिति पारिपाश्विकं, नारम्भयसि कुशीलवै
सह सगीतैकम् ।

(प्रविश्य । पारिपाश्विक — भवतु । आरम्भयामि । कनमं समयमाश्रित्य गीयताम् ।

sire for the good of the family of Bharata, has personally assumed the role of a mediator and who is desirous, of starting for the camp of the great king, Duryodhana "

Stage-Manager—(*Having heard With joy*) Ha, now, indeed, oh! The divine Visnu, who possesses the power of creating, sustaining and destroying the whole world, has to-day done a favour to this Bharata-family and [also] to the whole body of kings in that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire of world-destruction in the form of the [impending] war between the Kuru and the Pāṇḍava princes Then, why is it, [O] Assistant, that you do not commence the concert in company with the actors

(*Entering*) Assistant—Let [it] be [so] I shall begin. Concerning which season should [the song] be sung?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [entire] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [expanding-in-the-night] Kumuda and [white] Puṇḍarika lotuses, and with the moonlight, stars, planets and the Krauñca birds [herons]. Thus indeed in this autumn,

6

The swans (*dhārtarāṣṭrah*) of beautiful wings and of sweet notes, who deck the quarters [as they fly along]

१ ' वनशिबिरसनिवेश ' ज. २ वाक्यमिदं ' नेपथ्ये पठति द-पुस्तकम्.
३ ' सगीतकमेलकम् ' ज.

सूत्रधार — नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहससतच्छदकुमुदपुण्ड-
रीककाशकुसुमपरागधवलितदिङ्मण्डल स्वादुजलजलाशय शरत्समयमाश्रित्य
प्रवर्त्यता सगीतकम् । तथा ह्यस्या गरदि

सत्पक्षा मधुरगिरि प्रसाधिताशा मढोद्धतारम्भा ।

निपतन्ति धार्तराष्ट्रा कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपाश्विकः—(ससंभ्रमम् ।) भाव, शान्त पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सवैलक्ष्यस्मितम् ।) मारिष, शरत्समयवर्णनाशंसया हसा धार्त-
राष्ट्रा इति व्यपदिश्यन्ते ।

पारिपाश्विकः—न खलु न जाने । किंत्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्य
कम्पितमिव मे हृदयम् ।

and whose activities are wild through joy, descend
[from the Mānasa lake] on the surface of the earth
through the influence of the season 6

[Or punningly]

The sons of Dhrtarāstra, who have good allies, who
are sweet of speech, who have conquered all quarters
and whose activities are arrogant through the intoxica-
tion [of wealth and power] fall [dead] on the surface
of the earth through the power of Fate. 6

Assistant—(In confusion) Honoured Sir, may sin be allay-
ed! May evil be averted!

Stage-Manager—(With a smile of bewilderment) Māriṣa,
in my desire (āśamsā) to describe the autumnal season I
referred to the swans as dhārtarāstras

Assistant—Not indeed that I do not know! But owing to
the indication (āśamsā) of inauspicious things [conveyed]
by your speech, my heart, to tell you the truth, as it were,
trembled

सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन सविकारिणा कसारिणा । तथा हि ।

निर्वाणवैरदहना. प्रशमादरीणां

नन्दन्तु पाण्डुतनया सह माघवेन ।

रक्तप्रसाधितभुव क्षतविग्रहाश्च

स्वस्था भवन्तु कुरुराजसुता. सभृत्या ॥७॥

(नेपथ्ये । सविधेयम् ।) आ दुरात्मन् वृथामङ्गलयाटक शैल्यपापसद

लाक्षागृहानलविषान्नसभाप्रवेशै.

प्राणेषु वित्तनिचयेषु च न प्रहस्य ।

Stage-Manager—Mārīsa, why, exactly the whole of the evil is now averted by the enemy of Kamsa, who is negotiating peace, having personally accepted the role of a mediator. So, surely,

May the sons of Pāṇḍu, whose fire of hostility is quenched owing to the reconciliation of their enemies, rejoice in company with Mādhava And may the sons of the Kuru-king [Dhṛtarāstra], who have restored (*prasā-dita*) [their legitimate share of] the land to the [Pāṇḍavas, who thus become] attached [to them], and who [consequently] have ended war (*vigrahaḥ*), rest at ease along with their attendants.

[Or punningly]

7

May the sons of Pāṇḍu, who have quenched the fire of their hostility by the annihilation of their enemies, rejoice in company with Mādhava And may the sons of the Kuru-king who have decorated the earth with their gore and have their bodies (*vigrahaḥ*) destroyed, be the residents of heaven (*sva*) [that is, die] along with their servants

7

(Behind the curtain Reprovingly) Ah, (you) villain, chanter of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhṛtarāstra, after having struck at our lives and our heaps of wealth by [intending to set]

आकृष्य पाण्डववधूपरिधानकेशान्
स्वस्था भवन्ति मयि जीवति गर्तराष्ट्रा ॥८॥

(सूत्रधारपारिपाशिकावाकर्णयतः ।)

पारिपाशिकः—भाव, कुत एतत् ।

सूत्रधारः—(वृष्टता विलोक्य ।) अये, एष खलु वासुदेवगमनाकुरुसधानममृ-
ष्यमाणः पृथुल्लटतटघटितविकटकीनाशतोरणत्रिशूलायमानभीषणभ्रुकुटिरापिब-
न्निव न सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते ।
तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवामन्यत्र गच्छाव । (निष्क्रान्तौ)

इति प्रस्तावना

fire to the house of lac [in which they had lodged us],
by [administering me] poisoned food and by [cunning-
ly effecting our] entrance into the gambling hall, and
[above all] after having dragged the garment and hair
of the bride of the Pāndavas, rest at ease, while I am
alive? 8

(*The Stage-Manager and the Assistant listen*)

Assistant—Honoured Sir, whence [comes] this [utterance] ?

Stage-Manager—(*Looking behind*) Oh, here to this very
side is advancing the enraged Bhīmasena, who cannot tole-
rate peace with the Kurus [that is likely to be brought
about] by the departure of Vāsudeva [to their camp], who,
with his fierce frown formed on his broad forehead and re-
sembling and dreadful trident on the arch of Death (*Kinā-
śah*), is as it were drinking us all by the glance of his eyes,
and who is followed by Sahadeva. It is, therefore, not proper
to stand in his front. So from here let us go elsewhere.
(*Both go out*)

END OF PROLOGUE

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन ।)
भीमसेन —आ दुरात्मन् वृथामङ्गलपाठक शैल्यपसद ।। 'लाभाग्रदानम्—'
 (१-८) इत्यादि पुनः पठति ।)
सहदेवः—(स नुनयम् ।) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यान्य
 वचनम् । पश्य । निर्वाणवैरदहना इति यथार्थमेव । समृत्या कुरव क्षतजालकृत
 वसुन्धरा क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।
भीमसेन —(सौपालम्भम् ।) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः
 कौरवाणाम् । संवेयास्ते भ्रातरो युष्माकम् ।
सहदेव —(सरोपम्) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।

राजा न चेन्निषेद्धा स्यात्क क्षमेत तवानुज ॥९॥

(Then enters Bhimasena enraged, being followed by Sahadeva)

Bhimasena—Ah, villain, chanter of a vain auspicious blessing, wretch of an actor, (Repeats again, 18 'Will the sons of Dhrtarāstra etc')

Sahadeva—(Persuasively) Noble Sir, have mercy, have mercy The words of this son of Bharata [that is, actor] are indeed (eva) agreeable to us, See 'Who have quenched the fire of their hostility'—[all] this is just appropriate 'May the Kurus, who have decked the earth with their blood and whose bodies are destroyed, be the residents of heaven'—thus says he'

Bhimasena—(Tauntingly) Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravās' For you they are brothers [by all means] fit to be treated with'

Sahadeva—(In anger) Noble Sir,

Which of your younger brothers would forgive the sons of Dhrtarāstra, who have caused provocation at every step, if the king [that is, Yudhishthira] were not to prohibit?

9

१ 'निर्वाणवैरदहना इति पठित्वान्यथाभिनयति' इति नाट्योक्तिरनयोर्वाक्ययो
 याने दृश्यते दृ-ज-पुस्तकयो

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।
 प्रवृद्ध यद्वैर मम खलु शिशोरेव कुरुभि-
 नं तत्रार्थो हेतुर्न भवति किरीटी न च युवाम् ।
 जरासंधस्योर स्थलमिव विरूढ पुनरपि
 क्रुधा सविं भीमो विघटयति यूय घटयत ॥१०॥

सहदेवः—(साधुनयम् ।) आर्य, एवमतिसभृतक्रोधेषु युष्मासु कदाचित्
 खिद्यते गुरुः ।

भीमसेन — किं नाम कदाचित् खिद्यते गुरुः । गुरु खेदमपि जानाति । पश्य ।
 तथाभूता दृष्ट्वा नृपसदसि पाञ्चलतनया
 वने व्याधैः सार्धं सुचिरमुषित क्लृप्तवरे ।

Bhīmasena—So it is Hence, to be sure, I am from to-day
 separated from you See,

Indeed, with regard to that enmity of mine with the
 Kurus, which grew up while yet I was a child, neither
 our noble brother [that is Yudhishthira], nor Kiritin
 [that is, Arjuna] nor you two [that is, Nakula and
 Sahadeva] have been the cause Bhīma shall break up
 in rage the peace, though effected again, even like the
 broad (*sthalam*) chest of Jarāsandha, though healed up
 again [and again] You [try to] bring it about, [let
 me see]

10

Sahadeva—(*Persuasively*) Noble Sir, when you are thus ex-
 ceedingly enraged, our worthy brother [that is, Yudhishthira]
 will perhaps get angry (*khidyate*)

Bhīmasena—Is it possible that our worthy brother will per-
 haps get angry? Does our worthy brother know what anger
 (*khedah*) also is? Think

Having [helplessly] witnessed the daughter of the
 Pāñcāla king [that is, Drupada] reduced to that condi-
 tion in the assembly of kings, we lived for a very (*su*)
 long time in the forest, dressed in bark-garments, in the
 company of hunters [Then] we dwelt at the residence
 of the Virāṭa king, concealing ourselves by means of
 occupations [most] improper' [And with all this] will

विराटस्यावासे स्थितमनुचितारम्भनिभृतं

गुरुः खेदं खिन्ने मयि भजति नात्रापि कुरुषु ॥ १ ॥

तत् सहदेव, निवर्तस्व । एव चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचना-
द्विज्ञापय राजानम् ।

सहदेवः—आर्य, किमिति ।

भीमसेनः—एवं विज्ञापय ।

युष्मच्छासनलङ्घनाहसि मया मग्नेन नाम स्थितं

प्राप्ता नाम विगर्हणा स्थितमता मय्येऽनुजानामसि ।

२- क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दत. कौरवा-

नयैक दिवसं ममासि न गुरुर्नाह विधेयस्तत्र ॥ १ ॥ (उद्धत परिक्रामति ।)

सहदेवः—(तमेवानुगच्छन् आत्मगतम् ।) अये, कथमार्य पाश्चात्याश्चतु-
शालक प्रति प्रस्थिते । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः ।)

our worthy brother entertain anger towards me when

I am enraged, [and] not yet towards the Kurus' 11

Then, Sahadeva, go back And thus request the King at the
words of Bhīma ablaze with anger, increased in the course
of an exceedingly long time

Sahadeva—Noble Sir, to what effect?

Bhīmasena—Report in this way

I prefer (*nāma*) to remain plunged in the sin of
transgressing your command, I consent to undergo
(*nāma*) censure, incurred even in the midst of younger
brothers, keeping to their bounds To-day for [just]
one day—you are not my worthy brother [whom I must
obey], nor am I your obedient servant (*vidheya*),
while brandishing up (*ut*) in anger my mace, glory with
blood, I annihilate the Kauravās 12

(Walks about haughtily)

Sahadeva—(Just following him To himself) Oh, how, my
noble brother has started towards the quadrangle of Pāñcālī!
Well, I shall then stay just here

(Halts)

भीमसेनः—(प्रतिनिवृत्त्यावलोक्य च ।) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व ।
अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्वतु शालकमिदम् ।

भीमसेनः—(सवितर्कम् ।) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्वतु-
शालकमिदम् । (विचिन्त्य सहर्षम् ।) आमन्त्रयितव्यैव मया पाञ्चाली ।
(सप्रणयं सहदेव हस्ते गृहीत्वा ।) वत्स, आगम्यताम् । यदार्यः कुरुभिः सधान-
मिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेश नाटयतः ।)

सहदेवः—आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यं पालयतु कृष्णा-
गमनम् ।

भीमसेनः—(उपविश्य स्मृत्वा ।) वत्स, कृष्णागमनामित्यनेनोपोद्धातेन
स्मृतम् । अथ भगवान् कृष्णः केन पण्डेन सधिं कर्तुं सुयोधनं प्रति प्रहितः ।

Bhimasena—(*Turning round and observing*) Sahadeva, go
you, [and] follow our worthy brother' I shall on my part
go to the armoury and provide myself with a weapon

Sahadeva—Noble Sir, this is not the armoury This is the
quadrangle of Pāñcālī

Bhimasena—(*Guessingly*) Indeed, is this not the armoury?
Is this the quadrangle of Pāñcālī? (*Thinking With joy*)
I have, to be sure, to take leave of Pāñcālī (*Affectionately
taking Sahadeva by the hand*) Dear brother, come on That
our worthy brother in his desire to effect peace with the
Kurus, is tormenting us—that you can also see

(*Both gesticulate entrance*)

Sahadeva—Noble Sir, here is a seat spread out Let my
noble brother sit here and await the arrival of Kṛṣṇā [that
is, Draupadī]

Bhimasena—(*Sitting Remembering*) Dear brother, by
your having introduced (*upodhātah*) [the expression] 'the
arrival of Kṛṣṇā' [in your speech], I am reminded [of the
arrival of Kṛṣṇa who has gone on a mission of peace] Well,
on what condition has the revered Kṛṣṇa been deputed to
Suyodhana to arrange a peace?

सहदेव — आर्य पञ्चभिर्ग्रामै ।

भीमसेन — (कर्णों पिघाय ।) अहह, देवस्याजातशत्रोरप्ययमौदशतेजोप-
कर्ष इति यत्स्य कम्पितमिव मे हृदयम् । (परिवृत्य म्रित्वा ।) तद्वन्, न
त्वया कथित न च मया भीमेन श्रुतम् ।

यत्तद्भूर्जितमत्युग्र क्षाल तेजोऽस्य भूपते ।

दी यनाक्षैस्तदानेन नून तदपि हासितम् ॥ १३ ॥

(नेपथ्ये ।) समस्ससदु समस्सदु भट्टिणी । [समाश्रयितु समाश्रयितु भट्टिणी ।]

सहदेव — (नेपथ्याभिमुखवलोक्यत्मागतम् ।) अये कथं याज्ञसेनी मुदुरूपची-
यमानब्राणपटलस्थगितनयना आर्यममीपमुपमर्षति तत्कष्टतरमापतितम्

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य सभृतम् ।

तत् प्रावृडिब-कृष्णेय नून सर्वधयिष्यति ॥ १४ ॥

(तत् प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)

(द्रौपदी सास्त्र निश्चसिति ।)

Sahadeva—Noble Sir, with five villages

Bhimasena—(*Shutting his ears*) Alas, my heart, to tell you the truth, trembles as it were, to see such loss of spirit here on the part of even His Majesty Ajātaśatru ! (*Turning round and sitting*) Therefore, dear brother, you have not reported nor have I, Bhīma as I am, heard [this condition]

Even that, lofty, exceedingly terrible, princely (*ksātra*) lustre, which [once belonged] to this King, has surely been gambled away by him then, while playing with the dice !

13

(*Behind the curtain*) Let my Queen take courage, take courage.

Sahadeva—(*Looking at the curtain To himself*) Oh, how, Yājñaseni [that is, Draupadī] is approaching the vicinity of my noble brother, with her eyes concealed by a veil of tears that are now and then gathering up So an extremely sad situation has developed !

That lustre, as of lightning, which to-day has gathered together (*sam*) in my noble brother, who is enraged,

चेटी—समस्तसदु समस्तसदु भट्टिणी । अवणइस्सदि दे मण्णु णिचाणुबद्ध-
कुरुवेरो कुमालो भीमसेणो । [समाश्वसितु समाश्वसितु भट्टिनी । अपनेष्यति ते
मन्यु नित्यानुबद्धकुरुवेरं . कुमारो भीमसेनः ।]

द्रौपदी—हज्जे बुद्धिमदिए, होदि एद जइ महाराओ पडिऊलो ण भवे । ता
णाह पेखिखदु तुवरदि मे हिअअ । [हज्जे बुद्धिमतिके, भवत्येतद्यदि महाराज.
प्रतिकूलो न भवेत् । तन्नाथ प्रेषितु त्वरते मे हृदयम् ।]

चेटी—(विलोक्य ।) एसो कुमालो चिह्णदि । ता णं उवसप्पदु भट्टिनी ।
[(विलोक्य ।) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी ।] (परिक्रामत)

द्रौपदी—हज्जे, कहेहि णाहस्स मह आगमण । [हज्जे, कथय नाथस्य
समागमनम् ।]

चेटी—ज देवी आणवेदी । (परिक्रम्योपसृत्य च ।) जअदु जअदु कुमालो ।
[यदेव्याजापयति । परिक्रम्योपसृत्य च ।) जयतु जयतु कुमार ।]

भीमसेन —(अट्टपवन् सक्रोधम् । ‘यत्तदूर्जितम्’ (१।१३) इति पुनःपठति ।)

चेटी—(परिवृत्य) भट्टिनी, पिय दे णिवेदेमि । परिकुविदो विअ कुमालो
लक्खीअदि [भट्टिनि, प्रिय ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते ।]

Kṛṣṇā will surely augment, even like the rainy
season !

41

(Then enter Draupadī as described and a maid)

(Draupadī tearfully heaves a sigh)

Maid—Let my Queen take courage, take courage Prince
Bhīmasena, who has formed eternal enmity with the Kurus,
will remove your grief

Draupadī—Dear Buddhimatikā, [certainly] would this hap-
pen, if His Majesty were not opposed [to it] ? Therefore,
my heart is in a hurry to see my lord

Maid—(Observing) Here is the Prince Therefore let my
Queen approach him (They both move on)

Draupadī—Dear, report my arrival to my lord

१ ‘महाराजस्स पडिऊलो हुविस्सति (महाराजस्य प्रतिकूलो भविष्यति)’
ग-द २ अत पर ‘ता अदेसेहि मे णाहस्य वासभवन (तदादेशय मे नाथस्य
वासभवनम्)’ इति द्रौपदीवाक्यत्वेन, तत ‘एदु एदु भट्टिणी (एत्वेतु भट्टिणी)’ इति
चेटीवाक्यत्वेन, पुनश्च ‘इति परिक्रामत’ इति नाट्योक्त्यनन्तरम् ‘एद वासभवन ।
एत्थ पविसदु भट्टिणी (एतद्वासभवनम् । अल प्रविशतु भट्टिनी)’ इति चेटीवाक्यत्वेन
च पठति ज-पुस्तकम् ।

द्रौपदी—हञ्जे, जइ एवं ता अवहीरणावि एसा म आसासअदि । ता एअन्ते उवविह्वा भविअ सुणोमि दाव णाहस्स ववसिद । [हञ्जे, यद्येव तदवधीरगाधेया मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् ।]

(उभे तथा कुरुतः ।)

भीमसेन —(सन्तोष सहदेवमधिकृत्य ।) किं नाम पञ्चभिर्प्राभे मधि ।

मथ्नामि कौरवशत समरे न क्रोपाद्

दुःशासनस्य रुविर न पिदाम्युरस्त ।

सच्चूर्णयामि गदया न सुयोधनोर

संवि करोतु भवता नृपति पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम् ।) णाह, अस्मुदपूढ्व क्खु ढ एदिम वअण । ता पुणो पुणो, दाम्म भणाहि । (नाय, अश्रुतपूर्व गच्छ त इदम वचनम् । तत्पुनपुनस्तावद्भ्रम ।]

Maid—As the Queen commands (*Walking round and approaching*) May the Prince, be victorious, be victorious

Bhīmasena—(*Not listening In anger recites again* 1 13 'Even that lofty etc

Maid—(*Returning*) My queen, I have to report to you a glandsome news The Prince appears to be as though enraged

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival], brings me consolation Therefore, taking a seat in a secluded place I [shall] just hear the determination of my lord

(*Both do so*)

Bhīmasena—(*Angrily, addressing Sahadeva*) What! I should like to know (*nāma*), peace with five villages!

Shall I not in anger destroy the hundred Kauravās in battle? Shall I not drink the blood of Duśśāsana from his chest? Shall I not pound with my mace the thighs of Suyodhana? Let *your* king, [if he likes], make peace on [that] condition!

15

Draupadi—(*Joyfully Aside*) My lord, unheard-of-before is indeed such utterance of yours Therefore just say it again and again.

भीमसेनः—(‘मथ्नामि कौरवशतं—’ १।१५ इति पुनः पठति ।)

सहदेव—आर्य, किं महाराजस्य सदेशोऽयमार्येणाव्युत्पन्न इव गृहीत ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेव—आर्य, एव गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ।

सहदेव—सुयोधनस्य ।

भीमसेनः—किमिति ।

सहदेव—इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।

प्रयच्छं चतुरो ग्रामान् कचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेन—ततः किम् ।

सहदेव—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-
जतुगृहदाहद्यूतसमाद्यपकारस्यानोद्धाटनमेवेदं मन्ये ।

Bhimasena—(*Recltes again* 1 15 ‘Shall I not in anger etc.’)

Sahadeva—Noble Sir, has this message of the King been comprehended by my noble brother as being as it were void of [any] significance?

Bhimasena—What again is the significance here?

Sahadeva—Noble Sir, thus went the message of our worthy brother!

Bhimasena—To whom?

Sahadeva—To Suyodhana

Bhimasena—To what effect?

Sahadeva—

Give [us] four villages, Indraprastha, Vrkaprastha,

Jayantā and Vāranāvata and the fifth any one 16

Bhimasena—What then?

Sahadeva—So, then, by means of this demand for villages individually named and owing to the non-mention of the fifth, I think, [our worthy brother] has thus really (*evam*) brought in a prominent way to the notice [of Suyodhana] the places of grievous wrongs [done to us] such as poisoned food, burning the house of lac and [tempting us into] the gambling hall.

१ ‘देहि मे चतुरो ग्रामान् पञ्चमं कचिदेव तु’ गन्ध

भीमसेन —(सद्योपम्) वत्स, एवं कृते किं भवति ।

सहदेव --आर्य, एव कृते लोके तावत् स्वगोत्रैक्षयाशङ्कि हृदयभाविष्कृतं भवति, कुरुराजस्यासन्धेयता च तदैव प्रतिपादिता भवति ।

भीमसेन --मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसन्धेयता तदैव प्रतिपादिता यदैवास्माभिरितो वन गच्छद्भि मर्वैव कुरुकुलस्य निधन प्रतिज्ञातम् । लोकेऽपि च वार्तराष्ट्रकुलक्षय किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

युष्मान् ह्येपयति क्रोधाह्लोके शत्रुकुलक्षय

न लज्जयति दाराणां समाया केशकर्षणम् ॥ १७ ॥

दौपदी —(जनान्तिकम् ।) णाह, ण, लज्जन्ति एदे । तुमं वि दाव मा विसुमरेहि । [नाय, न लज्जन्त एते । तत्त्वमपि तावन्मा विस्मार्थी ।]

भीमसेन —वत्स, कथं चिर्यति पाञ्चाली ।

सहदेव —आर्य, का खलु वेलात्रभवत्या प्राप्ताया । किं तु रोषावेशवशादार्था-
गताप्यार्येण नोपलक्षिता ।

Bhimasena—(*Vehemently*) Dear brother, what would happen when this is done?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive of and consequently shrinking [from] the annihilation of one's own family, will in the first place (*tāvat*) be revealed to the world; moreover (*ca*) the irreconcilableness of the Kuru king will at the same time be proved

Bhimasena—Fool, all this also is of no use As for the irreconcilableness of the Kuru king, it was at that very time established, when, indeed, by all of us without exception (*eva*), while proceeding to the forest from here the destruction of the Kuru family was vowed And even in the world does the destruction of the family of the Dhārtarāṣṭras cause you shame? Moreover, O fool,

Does the annihilation of the enemy's family in anger

make you blush in the world? Does not the pulling

of the hair of [your] wife put you to shame? 17

Draupadi—My lord, these do not feel ashamed! You also at least (*tāvat*) do not forget

भीमसेनः—(दृष्ट्वा, सादरम् ।) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि ।

द्रौपदी—णाह, उदासीनेषु तुम्हेसु मह मण्यु, ण उण कुविदेसु । [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु ।]

भीमसेन—यद्येवमपगतपरिभवमात्मान समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य ।) किं पुनरत्रभवतीमुद्विग्नमिवोपलक्षयामि ।

द्रौपदी—णाह, किं उव्वेअकालं तुझेसु सण्णिहिदेषु । (नाथ, किमुद्वेगकारण युष्मासु सनिहितेषु ।)

भीमसेन—किमिति नावेदयसि । (केशानवलोक्य ।) अथवा किमावेदितेन जीवत्सु पाण्डुपुत्रेषु दूरमप्रेषितेषु च ।

पाञ्चालराजतनया वहते यदिमा दशाम् ॥१८॥

Bhīmasena—Dear brother, how, Pāñcālī is delaying!

Sahadeva—Noble Sir, indeed, a long time has passed since her ladyship's arrival here But owing to the influence of the vehemence of anger, the noble lady, though arrived, was not noticed by my noble brother

Bhīmasena—(*Observing. With courtesy*) Queen, your ladyship, though arrived was not noticed by us, as our ire was roused So it is not meet for you to entertain anger

Draupadī—My lord, my anger [rises] when you are indifferent, but not when you are enraged

Bhīmasena—If so, consider yourself as having your insults avenged (*Taking her by the hand, making her sit by his side and looking at her face*) How now do I find your ladyship dejected as it were?

Draupadī—My lord, what cause for dejection can there be when you are near?

Bhīmasena—Why is it that you do not disclose (it) ? (*Looking at her hair*) Or, what need for (such) disclosure?

Since, the sons of Pāṇḍu being alive and not having travelled to a long distance, the daughter of the Pāñcāla king continues in this condition

द्रौपदी — हञ्जे बुद्धिमदिह, कहेहि णाहरस । को अण्णो मह परिहवेण खिज्जइ ।
[हञ्जे बुद्धिमतिके, कथय नाथस्व । कोऽन्यो मम परिभवेण ग्विद्यते ।]

चेटी. — जं देवी आणवेदि । (भीममुपसृत्य । अञ्जलिं बद्धा ।) सुणादु कुमालो ।

इदोवि अहिअदर अज्ज उव्वेअकालण आसीं देवीए । (यदेव्याज्ञापयति । ..
शृणोतु कुमार । इतोऽप्यधिकतरमद्योद्वेगकारणमार्मादेव्या ।)

भीमसेन — किं नामास्मादप्यविकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलमायते ।

मुक्तेवेणीं स्पृशन्नेना कृष्णां धूमशिखामिव ॥ १९ ॥

चेटी — सुणादु कुमालो । अज्ज क्वु देवी अम्भ्रामहिदा सुभण्णमुहेण सवत्ति-
वगेण परिवुदा अज्जाए गन्धालीए पाटवन्दण कादु गदा । [शृणोतु कुमार ।
अद्य खलु दव्यम्बासहिता सुमद्राप्रमुखेण मपत्नीवर्गेण पखित्ता आर्याया गान्धार्या
पादवन्दनं कर्तुं गता ।]

भीमसेन — युक्तमेतत् । वन्द्या खलु गुरव । ततस्तत ।

Draupadī—Dear *Buddhimatikā*, inform my lord Who else is pained at my insult?

Maid—As my Queen commands (*Approaching Bhīma and folding her hands*) Let the Prince listen To-day a cause for dejection, greater even than this, has occurred for the Queen

Bhīmasena—What, do you say (*nāma*) greater than even this? *Buddhimatikā*, tell [it].

Who is this that is acting the part of a moth to-
wards [me] here (*asmin*), who am the forest conflag-
ration to bamboos (*vaṁśāḥ*) in the form of the family
of the Kauravya [that is, *Dhṛtarāṣṭra*], by [rudely]
touching *Kṛṣṇā* [that is, *Draupadī*] with her braid
unloosed, as [by touching] the line of smoke [arising
from the conflagration], which is dark and is moving
in a column (*venū*)?

19

Maid—Let the Prince listen To-day, indeed, the Queen,
accompanied by the Mother [that is, *Kuntī*] and surround-
ed by the group of her co-wives headed by *Subhadrā*, had
gone to bow down to the feet of the revered *Gāndhārī*.

चेटी. — तदो पङ्क्तिवुत्तमाणा भाणुमदीए देवी दिट्ठा । (ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा ।)

भीमसेन. — (सक्रोधम् ।) आ. शत्रोर्मार्यया दृष्टा । स्थानं क्रोधस्य देव्या । ततस्ततः ।

चेटी — तदो ताए देवी पेक्खिअ सहीजणदिण्णदिट्ठीए सगुव ईसि विहसिअ भणिअं । [ततस्तया देवी प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीवद्विहस्य भणितम् ।]

भीमसेन. — न केवल दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटी : — अइ जण्णसोणि पैच्च गामा परीअन्ति ति सुणीअदि । ता कीस दार्णी वि दे केसा ण संजमीअन्ति । [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न सम्यन्ते]

भीमसेन. — सहदेव, श्रुतम् ।

सहदेव. — आर्य, उचितमेवैतत्तस्या. । दुर्योधनकलत्र हि सा । पश्य ।

Bhīmasena—That is proper Elders deserve to be bowed down to. Then, [what] then?

Maid—Then while returning, the Queen was seen by Bhānumatī

Bhīmasena—(With rage) Ah, seen by the enemy's wife! Alas, a [just] cause for the Queen's anger! Further, [what] further?

Maid—Then, having seen the Queen and cast her glance on the group of her friends, she smiled a little with pride and said

Bhīmasena—Not merely seen, also addressed! Oh, what shall we do? Then, [what] then?

Maid—'O Yājñaseni [that is, Draupadī], I hear that five villages are being prayed for Then why even now are your hair not being tied?'

Bhīmasena—Sahadeva, did you hear?

Sahadeva—Noble Sir, this is just befitting her! For, she is the wife of Duryodhana See

Indeed, the hearts of women become like [those of

१ 'युक्त क्रोधस्यानम्' ग-द २ नास्तीद भीमसेनवाक्य ज-पुस्तके ३ न दृश्यते प्रथममिदं वाक्य ज-पुस्तके

स्त्रीणा हि साहचर्याद्भवन्ति चेतासि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विपविटपिसमाश्रिता बह्वी ॥ २० ॥

भीमसेन — बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी — कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।]

भीमसेन — किं पुनरभिहित भवत्या ।

चेटी — तदो मए भणिअ । अइ भाणुमदि, तुह्याण अमुक्केसु केसहथेसु कव अह्याणं देवीए केसा सजमीअन्ति ति । [ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माक देव्या केशा मयम्यन्त इति ।]

भीमसेन — (सपरितोषम् ।) साधु बुद्धिमतिके, साधु । तदभिहित यदस्म-परि-जनोचितम् । (अधीरमासनाद्बुत्तिष्ठन् ।) भवति पाश्चात्प्राजतनये, श्रूयताम् अचिरेणैव कालेन

चञ्चदभुजभ्रमिनचण्डगदाभिघात-

सचूर्णितोरुगुलस्य सुयोधनस्य ।

their] husbands owing to association A creeper, though [originally] sweet, no doubt brings on a swoon, when clinging to a poisonous tree 20

Bhīmasena—Buddhimatikā, what did the Queen say then?

Maid—Prince, if she had been unaccompanied by her attendants, the Queen would have replied.

Bhīmasena—Well, what did *you* say?

Maid—Then I said thus ‘O Bhānumati, while the masses of your [that is, of you and your sister-in-law] hair are not loosed, how will the hair of our Queen be tied?’

Bhīmasena—(With satisfaction) Well [done], Buddhimatikā well [done] ! That you have said which was proper for our attendants (Impatiently getting up from his seat) Honoured daughter of the Pāncāla King, in only a short time

Bhīma will decorate your hair, [O] Queen, with his hands reddened with the unctuous (*styāna*), coagulated (*avanadhā*), thick blood of Suyodhana, whose pair

१ ‘ पडिहीण सम बलण भवे (परिहीन सम बलनं भवेत्) ’ ज.

स्त्यानोवनद्धघनशोणितशोणपाणि-

रैत्तंसयिष्यति कचास्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं गाह, दुष्कर तु ए परिकुविदेण । सव्वहा अणुगेह्वन्तु एद ववसिद
दे भादरो । [किं नाथ दुष्कर त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसित ते भ्रातरः ।

सहदेव—अनुगृहीतमेतदस्माभि ।

(नेपथ्ये महान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेन—

मन्थायस्तार्णवाम्भ प्लुतकुहरचलन्मन्दरध्वानधीरः

कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसघट्टचण्डः ।

कृष्णाक्रोधाग्रदूत कुरुकुलनिधनोत्पातनिर्घातवात

केनास्मत्सिहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

of thighs shall have been well (*sam*) pounded by the
strokes of the terrible mace brandished in my restless
arms

21

Draupadī—What is, my lord, difficult for you to accomplish,
when [once] you are fully (*pari*) enraged? May your bro-
thers support this determination [of yours] by all means!

Sahadeva—We have favoured this

(*A great noise behind the curtain All listen with
amazement*)

Bhīmasena—

By whom is this drum beaten-[the drum] which is
deep like the sound of the Mandāra mountain as it
spinned [on its axle] with its caverns flooded with the
water of the ocean agitated in the process of being
churned, which is terrible like the mutual clashing of
assemblages of thundering clouds of world-destruction
as it receives the strokes of the sticks (*konah*), which
is the harbinger of the [effects of the] wrath of Kṛspā,
the stormy (*nirghāta*) wind portending the destruc-
tion of the Kuru family, and the friend of the echo of
our war-cry?

22

१ 'अपविद्ध' ज २ 'उत्तम्मयिष्यति' ज ३ 'नाथ अतिदुष्करं त्वया परि-
कुपितेन व्यवसितम् । तदनुमन्यतामेतद् व्यवसित देवता ।' ज ४ 'ताडितोऽयम् । ग-ज

(प्रविश्य सभ्रान्तः) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलय समुत्तिष्ठन्ति ।)

भीमसेनः—(ससभ्रमम् ।) कासौ कासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामषितेन सुयोधनेन—

(सर्वे सभ्रम नाटयन्ति ।)

भीमसेन—किं संयत ।

कञ्चुकी—नहि नहि, संयन्तुमारब्ध ।

भीमसेन—अथ किं कृतं देवेन ।

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजः सपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिविरसानिवेशमनुप्राप्तः कुमारमविलम्बितद्रष्टुमिच्छति ।

भीमसेन—(सोपहासम् ।) किं नाम दुरात्मा सुयोधनो भगवन्तं संयन्तुमिच्छति । (आकाशे दत्तदृष्टिः ।) आ दुरात्मन् कुरुकुलपासुल, एवमतिव्रान्त-

(*Entering confused*) Chamberlain—Prince, here, indeed, the divine Vāsudeva—

(*All get up, folding their hands*)

Bhīmasena—(*With confusion*) Where is he, where is he, the divine Lord?

Chamberlain—By Suyodhana, enraged at this partiality towards the Pāṇḍavas—

(*All gesticulate confusion*)

Bhīmasena—What, seized?

Chamberlain—Not indeed, not indeed! [Merely] attempted to be seized!

Bhīmasena—What then was done by the Lord?

Chamberlain—Then the high-souled Lord, disregarding the family of the Kurus that fainted at the encounter (*sampātaḥ*) of the refulgence of His Universe-Form displayed [by Him], arrived at the site of our camp, [and now] He desires to see the Prince without delay.

Bhīmasena—(*With ridicule*) What, is it possible (*nāma*) the evil-souled Suyodhana desires to seize the Lord? (*Fix-*

१ अतः परम् 'सयमितुमारब्ध' इत्याधिकं सर्वेषु मुद्रितपुस्तकेषु २ 'सयमितुम्'
ग-ज ३ 'सयमितुम्' ग-ज

मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेव.—आर्य किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्त स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढ खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ ।

ज्ञानोत्सेकाद्विघटिततमोग्रन्थय सत्त्वनिष्ठा ।

यं वीक्षन्ते कैमपि तमसा ज्योतिषा वा परस्ता—

त्त मोहान्ध. कथमयममुं वेत्तुं देव पुराणम् ॥ २३ ॥

आर्य जयधर, किमिदानीमध्यवस्यति गुरु ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमार । (निष्क्रान्तः ।)

ing his gaze in the sky) Ah! [you], evil-souled bane of the Kuru family, you having thus transgressed [all] bounds, the wrath of the Pandavas would be a mere [outward] instrument [of your ruin]

Sahadeva—Noble Sir, does not that evil-souled wretch of Suyodhana comprehend even the divine Vāsudeva in his proper character?

Bhīmasena—Deluded, indeed is this evil-souled [man] ! How could he comprehend? See

How could this [Duryodhana], blinded [as he is] by infatuation, comprehend this ancient God, whom [sages], who find their all-sided (ā) delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) mental concentration, who have severed [all] knots of ignorance by means of a profuseness of knowledge and who are [firmly] established in [the quality of] goodness, realise as being incomprehensible (*kamape*) and lying beyond [the regions of] darkness and light?

23

Venerable Jayandhara, what at present is our worthy brothers doing?

Chamberlain—The Prince will understand the doing of His Majesty after he goes [to him] in person (*Goes out*)

(नेपथ्ये । कलकलानन्तरम् ।) भो भो द्रुपदविराटवृष्णन्यक्षसहदेवप्रभृतयोऽ-
स्मदक्षौहिणीपतयः । कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्त ।

यत् सलात्रतभङ्गभीरुमनसा यत्नन मन्दीकृत
यद्विस्मर्तुमपीहितं शमवता शान्तिं कुलस्थेच्छता
तद्व्यूतारणिसभृत नृपसुताकेशाम्बुगकर्पण
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

भीमसेन — (आकर्ष्य । सहर्षम् ।) जम्भता जम्भनामप्रतिहतप्रमग्गमार्यस्य
क्रोधज्योति ।

द्रौपदी—णाह, किं दाणीं एसो पलअजलहरत्यणिदमसलो कवणे कलणे
समरदुन्दुही ताडीआदि । [नाथ, किमिशर्नामेप प्रलयजलधरस्तनितम, सल, क्षणे क्षणे
समरदुन्दुभिस्ताव्यते ।]

भीमसेन — देवि, किमन्यत् । यज्ञं प्रवर्तते ।

द्रौपदी—(सविस्मयम् ।) को एसो जण्णो । [क एष यज्ञः ।]

(*Behind the curtain After a noise*)

O, ye, commanders of our divisions (*aksauhini*), Dru-
pada, Virāta, Viṣṇu, Andhaka, Sahadeva and others, let all
of you listen

Here that great fire of wrath belonging to Yudhiṣ-
thira, which was enkindled [long ago] in the wooden
sticks (*arami*) of gambling by the dragging of the hair
and garment of the Princess [Draupadi], which was
[hitherto] checked with effort [by the King] with a
mind apprehensive of the violation of his vow of truth-
fulness, and which was even sought to be forgotten by
the peaceful [Yudhiṣṭhira] anxious for the peace of
the family, is spreading widely in the forest of the
Kurus

Bhimasena—(*Listening with joy*) May the fire of the wrath
of our noble brother spread on and on with its course un-
impeded.

Draupadī—My Lord, why now is this war-drum, deep like
the thundering of clouds of world-destruction, is being
beaten every moment?

Bhimasena—My Queen, what else? A sacrifice is proceeding

भीमसेनः—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः

सग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलः

राजन्योपनिमन्त्रणाय रसति स्फूर्तिः यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम् ।

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव । (उत्थाय ।)

देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदीः—(बाष्पं धारयन्ती ।) गाह, असुरसमराहिमुहस्स हरिणो विभ

Draupadī—(With amazement) What [kind of] sacrifice is this?

Bhīmasena—The sacrifice of war! So indeed

We four are the officiating priests, that divine Lord, Hari, is the director of the rites, the king [that is, Yudhishthira] is [the sacrificer] initiated for [this] sacrifice of war, his wife [that is Draupadī] is [the co-partner] observing the [necessary] vow, the Kauravās are the beasts [to be offered as victims], the fruit is the soothing of the pain of insults [suffered] by [our] beloved, [and this] drum of triumph is booming loudly to invite the princes [to attend the ceremony] 25

Sahadeva—Noble Sir, being commanded by our noble brother, let us now proceed to perform deeds worthy of our valour

Bhīmasena—Dear brother, here we are ready even to execute the order (*amrjñā*) of our noble brother (*Rising up*) My Queen, we now go to [accomplish] the destruction of the Kuru family

Draupadī—(Checking the tears) My lord, may bliss attend on you, as on Hari, prepared for battle with the demons! Whatever mother Kuntī hopes, may that be yours!

Both—We accept the utterance of your benediction

मङ्गल तुह्माणं होदु । ज^१ च अम्बा कुन्दी आसासदि तं तुह्माणं होदु ।
[नाथ, असुरसम्राभिमुखस्य हरेरिव मङ्गल युष्माक भवतु । यच्चाग्वा^२ कुन्त्याशास्ते
तयुष्माक भवतु ।]

उभौ—प्रतिगृहीत मङ्गलवचनमस्माभिः ।

द्रौपदी—अण्ण^३ चे णाह, पुणोवि तुह्मेहिं समरअदो आअच्छिअ अह समास्सा-
सइदव्वा । [अन्यच्च नाथ, पुनरपि युष्माभिः सम्रादागत्वाह समाश्वासयितव्या]

भीमसेन—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया ।

भूय परिभवक्षान्तिलज्जाविधुरिताननम् ।

अनिशेषितकौरव्यं न पश्यसि धृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा कखु जग्गणसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा
संचरिस्सथ । जदो अप्पमतसचरणिज्जाइ रिउव्वलाइ सुणिअन्ति । [नाथ, मा
खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीराः मचरिष्यथ । यतोऽप्यमत-
सचरणीयानि रिपुबलानि श्रूयन्ते ।]

भीमसेन—अयि सुक्षत्रिये,

Draupadī—And another thing, my lord, having returned from the battle, I should even again be consoled by you.

Bhīmasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain consolation even now?

You will not see again Vṛkodara [that is, myself], who has not completely finished with the Kauravās and whose face has [consequently] turned pale with shame at having to put up with insults [received]. 26

Draupadī—My Lord, indeed, move not [on the field of battle], regardless of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yājñaseni [that is, myself] For, I hear one has to move about with absolute caution in the enemy's forces.

Bhīmasena—O excellent lady of the warrior caste—

१ न विद्यते वाक्यमिदं ग-द पुस्तकयोः २ 'अण्ण च देव भणादि । णाह तुम्हेहि (अन्यच्च देवी भणति । नाथ युष्माभिः)' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन ग-द पुस्तके पठतः ३ 'क्षान्ति' ग-द

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठिरसदशिवशिवातूर्यनृत्यत्कवन्धे
सङ्ग्रामैकार्णवान्तःपयासि विचरितुं पण्डिता पाण्डुपुत्रा ॥२७॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्क

The sons of Pāṇḍu are expert in moving about in the [very] inmost water of the one [great] ocean of battle, where the gallant foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of the blood, fat (*vasaā*), flesh and brains (*mastiska*) of elephants torn to pieces by mutual collisions, and where headless trunks dance to [the tune of] the musical instruments in the form of the inauspicious female jackals, howling in their assembly [gathered] for drinking the plentiful blood [that is spilt]

27

(All go out)

End of Act I

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—‘ विनयधर, सत्वर गच्छ त्वम् !
अन्विष्यता देवीं भानुमती । अपि निवृत्ता अम्बाया पादबन्धनसमयान्न वेति ।
यतस्ता विलोक्य निहताभिमन्यवो राग्यजयद्रथप्रभृतयोऽस्मत्सेनापतय सम-
भूमिं गत्वा सभाजयिनव्या ’ इति । तन्मया द्रुततरगन्तव्यमित्यहो प्रभविष्णुता
महाराजस्य, यन्मम जरसामिभूतस्य मर्यादामातमेवावरोधनिवास ’ अथवा
किमिति जरामुपालमेव, यत सर्वान्तैः पुश्चारिणामयमेव व्यावहारिको वेपथ्वेष्टा
च । तथा हि ।

नोच्चैः सत्यपि चक्षुःपीक्षितमल श्रुत्वापि नाकर्णित
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

ACT II

(Then enters the Chamberlain)

Chamberlain—I am commanded by His Majesty, Duryodhana, thus ‘Vinavandhara, go you quickly. Let Queen Bhānumatī be searched for [and ascertain] whether she has returned from [having performed] her customary duty (*samayah*) of bowing to the feet of my mother. For, having seen her I have to go to the field of battle and offer congratulations to the commanders of our army Rādhya [that is, Karna] Jayadīatha and others, who have killed Abhimanyu.’ Therefore, I *have* to proceed very quickly and this proves how wonderful (*it is* *aho*) is the power of His Majesty, for overpowered with age as I am, my residence in the harem is merely a matter of form (*mayādā*) and nothing more (*eva*). Or rather, why should I find fault with my old age, since just this costume and activity are prescribed by custom (*vyāvahārika*) for all attendants of the inner apartment? To explain

I never saw to my satisfaction, though I had wide eyes, even having heard I heard not, though able-bodied, I leant on the staff because it was prescribed (*adhikṛta*) for my office; with my mind fixed on stum-

१ ‘अवरोधव्यापार’ द-ज २ ‘अन्तःपुरिकाणाम्’ ग-ज ३ ‘व्यवहारिक’
ग, ‘व्यवहारिक’ द, ‘वैहारिक’ इत्यपि कुत्रचित् ४ ‘ईक्षितुम्’ ग-द ज

सर्वत्र स्खलितेषु दत्तमनसा यात मया नोद्धतं

सेवोन्वीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य दृष्ट्वा आकाशे ।) विहङ्गिके, अपि श्वश्रुजनपादवन्दनं कृत्वा प्रति-
निष्ठता भानुमती । (कर्णे दत्त्वा ।) किं कथयसि-आर्य, एषा भानुमती देवी
पत्यु समरविजयाशसया निर्वर्तितगुरुपादवन्दनाद्यभृत्यारब्धानियमां बालोद्याने
तिष्ठतीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्था देवीं महाराजस्य
निवेदयामि । (परिक्रम्य ।) सावु पतिव्रते, सावु, स्त्रीभावेऽपि वर्तमाना वरं
भवती न पुनर्महाराज । योऽयमुद्यतेषु बलवत्सु अथवा किं बलवत्सु, वासुदेव-
सहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्त पुरविहारसुखमनुभवति । (विचिन्त्य ।) इदम-
परमयातय स्वाभिनिश्चेष्टितम् । कुत ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-

स्तापायास्य न पाण्डुसूनुभिरयं भीष्म शरैः शायित ।

blings everywhere, I never walked erect (*udahatam*).

My life being [thus] blinded by servitude, what possibly
is there that is done to me by old age?

1

(*Moving about and observing In the air*) Vihangikā,
has Bhānumatī returned after offering her salutation to the
feet of her mother-in-law? (*Directing his ear [towards
her]*) What, say [you] thus? 'Worthy Sir, here Queen
Bhānumatī, who has performed the salutation to the feet of
her elder [that is, Gāndhārī] and who from to-day has begun
[the practice of some] religious observance, with a desire
to [ensure] victory in battle for her husband, is staying in
the Bālodyāna' Then, good lady, go about your business,
while I on my part shall report to His Majesty that the Queen
is here (*Moving round*) Bravo, chaste lady, bravo! Praise-
worthy are you, though a woman, not however, His Majesty,
who is still (*ayam*) indulging in the pleasure of enjoyments
in his harem, when his powerful—or why [should I say]
powerful? [It is enough if I said] Vāsudeva-helped—
enemies, the sons of Pāndu, have risen up! (*Meditating*)
Here is another instance of improper behaviour on the part
of His Majesty Why [do I say so]?

[The fact that] Bhīṣma, the conqueror of even the
sage [namely, Paraśurāma], whose axe was never
blunted since he began to wield his weapon, was here
prostrated with arrows by the sons of Pāndu, causes

१ 'जात तथा' ज २ 'भैवास्वीकृत' ग-द ३ 'गुरुदेवपाद' द-ज ४ अस्मात्पर
'देवगृहे' इत्यधिक ग-द-ज-पुस्तकेषु ५ 'बलवत्स्वबलवत्सु वा वासुदेव' ग-द.

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो

बालस्यायमरातिद्धनवनुष. प्रीतोऽभिमन्योर्वैवात् ॥ २ ॥

सर्वथा दैवं न स्वास्ति करिष्यति तद्यावदन्नस्था देवीं महाराजस्य निवेदयामि ।

(निष्क्रान्तः ।)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च ।)

सखी—सहि भाणुमदि, कीस दाणिं तुम सिविणअदसणमेत्तस्स किदे अहिमा णिणो महाराजदुज्जोहणस्स महिसी भविअ एव विअलिअवीरभावा अतिमेत्त संतप्पसि । [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैव विगलितधीरभावातिमात्रं संतप्यसे ।]

चेटी—भट्टिणी, सोहणं भणदि सुवअणा । सविणअन्तो जणो किं ण क्खु पेक्खेदि । [भट्टिनि, शोभनं भणति सुवदना । स्वपञ्जनः किं न खलु प्रेक्षते ।]

भानुमती—इअे, एवं एदं । किं णु एदं सिविणअं अदिभेत्तं अकुसल-दसणं मे पडिमादि । [इअे एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शने मे प्रतिभाति]

him no anxiety' [On the other hand] he is pleased at the slaughter of the boy, Abhimanyu, [who was fighting] single-handed, who had been fatigued with [winning] victory over many veteran archers that fought with him (*arh*) and whose bow had been cut off by the enemies

Fate would [I hope] bring us blessing in every way. Then let me report to His Majesty that the Queen is here

(Goes out)

END OF PRELUDE

(Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid)

Friend—Friend Bhānumatī, why now are you, being the Queen of the proud and great king, Duryodhana [as you are], thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—My Queen, Suবাদना speaks aright What indeed does a person not see in sleep?

Bhānumatī—Dear, this is so But this dream appears to me to be extremely inauspicious to see.

१ 'सिविणअन्तो (स्वप्नयत्)' ग. २ 'पल्लवदि (प्रलपति)' ग-द-अ.

सखी—जइ एवं ता कहेदु पिअसही । जेण अम्हे वि पडिद्वावअन्तीओ
प्पससाए देवदासंकित्तणेण अ पडिहडिस्सामो । [यद्येव तत्कथयतु प्रियसखी ।
येनावामपि प्रतिष्ठापयन्त्यौ प्रशसया देवतासकीर्तनेन च परिहरिष्यावः ।]

चेटी—देवि, एवं एदं । अकुसलदंसणा वि सिविणआ प्पससाए कुसलपरि-
णामा होन्ति त्ति सुणीअदि । [देवि एवमेतत् । अकुशलदर्शना अपि स्वप्नाः
प्रशसया कुशलपरिणामा भवन्तीति श्रूयते ।]

भानुमती—जइ एव ता कहइस्सम् । अवहिदा होव । [यद्येव तत्कथयिष्ये
अवहिते भवतम् ।]

सखी—कहेदु पिअसही । [कथयतु प्रियसखी ।]

भानुमती—मुहुत्तअं चिद्ध जाव सव्व सुमरिस्सम् । [मुहुर्तं तिष्ठ यावत् सर्वं
स्मरिष्यामि ।] (चिन्ता नाटयति ।)

(ततः प्रविशति दुर्योधनः कञ्चुकी च ।)

दुर्योधन—सूक्तमिदं कस्यचित् ।

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृत

करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हृतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

Friend—If so, let my dear friend tell [it], so that we two also, [by] counteracting [that dream], shall avoid [its evil effects] by means of eulogy [of the gods] and muttering [the names of] deities

Maid—My Queen, this is so It is heard that dreams, though of inauspicious sight, come to have a happy consequence by means of eulogy [of the gods]

Bhānumatī—If so, then I shall tell Be attentive

Friend—Let my dear friend tell

Bhānumatī—Stop for a while, till I shall recall everything
(*Gesticulates thinking*)

(*Then enter Duryodhana and the Chamberlain*)

Duryodhana—Well has this been said by somebody

An injury to the enemies whether great or small, inflicted whether by oneself or by another, whether covertly or openly, causes great satisfaction

So that to-day having heard that Abhimanju is killed by Drona, Karna, Jayadratha and others, our heart has as it were breathed [freely]

कञ्चुकी—देव, नेदेमतिदुष्करमाचार्यशस्त्रप्रभावाणाम्, कर्णजयद्रथयोर्वा का नामात्र श्लाघा

राजा—विनयंग्र, किमाह भवान् । एको बहुभिर्बालो दूनशरामनश्च निहत इयत्वा का श्लाघा कुरुगुड्गवानामिति । भूट, पश्य ।

हते यगति गाङ्गेये पुरम्हृय शिखण्डिनम् ।

या श्लाघा पाण्डुपुत्राणा सैवास्माक भविष्यति ॥ ४ ॥

कञ्चुकी—(नवैल्लभ्यम्) देव, न ममाय सकल्प । किं तु व. पौरुषप्रती-
घातोऽस्माभिरनालोचितपूर्व इत्यत एव विज्ञापयामि ।

राजा—एवमिदम् ।

भङ्गमृत्सगण सन्नान्वव सहमित्र मसुत सहानुजम् ।

श्वबलेन निहन्ति सयुगे नचिरात् पाण्डुमुत सुयोधनम् ॥ ५ ॥

Chamberlain—Your Majesty, this was not very difficult to accomplish for the powers of the arms of the Ācārya [that is, Drona] Or, what possible praise could Kaiṇa and Jayadratha have in this [matter] ?

King—Vinayandhara, what do you say ? ‘A boy, [who was fighting] single-handed and whose bow was cut off, was killed by many—here in this matter what praise can arise to the best of the Kurus ?’ Fool, see

That same praise will accrue to us, which the sons of Pāṇḍu [derived], when the aged son of Gaṅgā [that is, Bhīṣma] was killed [by them] by placing Śikhandin in front

4

Chamberlain—(With bewilderment) Your Majesty, this is not my meaning But the failure of your valour has never been thought of [as possible] by us before—thus for this reason I respectfully say so

King—So it is.

Ever long the son of Pāṇḍu shall, by means of his strength, slay in battle, Suyodhana, together with the assemblage of his servants, his kinsmen, his friends, his sons and his brothers.

5

१ ‘नैव चार्यस्य शस्त्रप्रभावात्’ ज २ अस्मात् परं तदत्र खलु कश्चिदोषः
इत्यधिक वाक्य ज-पुस्तके

कञ्चुकी—(कणौ पिधाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयंधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सबान्धव सहमित्त ससुतं सहानुजम् ।

स्वबलेन निहान्ति सयुगे नचिरात् पाण्डुसुत सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहित देवेन ।

राजा—विनयंधर, अब खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात् प्रातरेव निष्क्रान्तेति व्याक्षिप्त मे मनः । तदादेशय तमुद्देश यत्रस्था भानुमती ।

कञ्चुकी—इत इतो देवः ।

(उभौ परिक्रामतः ।)

कञ्चुकी—(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय ।) देव, पश्य पश्य । एतत्तु-
द्दिनकणशिशिरसमीरणोद्बलितबन्धनच्युतशोफालिकाविरचितकुसुमप्रकरभीषदा-
लोहितमुग्धवधूकपोलपौडलोग्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुल—

Chamberlain—(Closing his ears. With fright) May sin be
quelled! May evil be counteracted!

King—Vinayandhara, what did I say?

Chamberlain—

Ere long Suyodhana shall, by means of his strength,
slay, in battle, the son of Pāndu, together with the as-
semblage of his servants, his kinsmen, his friends, his
sons and brothers

6

The contrary of this was said by Your Majesty!

King—Vinayandhara, to-day indeed Bhānumatī, without
taking leave of me as usual, went out of my sleeping chamber
just [early] in the morning. So my mind is distracted.
Therefore point out [to me] that region where Bhānumatī is

Chamberlain—This way, this way, [may] Your Majesty
[come]

(Both move about)

Chamberlain—Looking ahead. Inhaling fragrance from all
sides) Your Majesty, see, [just] see. Here lies in your front
the Bālodyāna, where a bed (prakarāh) of flowers is formed
by the Sēphālikās, that have dropped from their stems, being
rudely (ut) shaken by the wind, that is cool owing to par-
ticles of frost, where the loveliness of Priyaṅgu creepers

१ ' (सहभृत्यगणम् ' इत्यादि पठति) एतद्विपरीतमभिहित देवेन । ' गद्

२ ' वृन्तबन्धुर ' च ३ ' पाण्डुफलिनी ' ज

3

कुन्दकुसुमसुरभिशीतल प्रभातकालरमणीयमप्रतस्ते बालोद्यानम् । तदवलोक्यत
देव । तथा हि ।

प्रालेयमिश्रमकरन्दकरालकोशैः

पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।

अर्कोशुभिन्नमुकुलोदरसान्द्रगन्ध—

ससूचितानि कमलान्यल्य पतन्ति ॥ ७ ॥

राजा—(समन्तादवलोक्य ।) विनयंवर, इदमपरममुष्मिन्नपसि रमणीयतरम् ।
पश्य ।

जुम्भारम्भप्रविततदलोपान्तजालप्रविष्ट-

हंस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धा ।

स्त्रीभिः सार्व धनपरिमलस्तोकलक्ष्याङ्गरागा

मुञ्चन्त्येते विकचनलिनीगर्भशय्या द्विरेफा ॥ ८ ॥

(*Syāmalatā*) is eclipsed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of the morning Therefore, let Your Majesty observe So indeed

The bees, fallen down [on the ground] along with the night-blowing flowers, with their interiors rendered uneven (*kaśāla*) with the juice mixed with frost, [now] fall upon the day-lotuses, indicated [to them] by the intense fragrance [proceeding] from the interiors of their buds opened by the rays of the sun 7

King—(*Looking around*) Vinayandhara, here is another [phenomenon] looking more charming in this early morning. See.

These drones, who are awakened [from their slumber], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the intervals (*upāntaḥ*) of the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*aṅgarāgaḥ*) [supplied by the pollen] is [only] slightly visible owing to close dalliance (*parimalaḥ*) [at night], are quitting, along with their mates, their bed in the form of the interior of the many lotuses [now] full-blown. 8

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देवः ।

राजा—(दृष्ट्वा ।) आर्य विनयधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागत एव ।

कञ्चुकी—एष कृतो देवादेशः ।

सखी—पिअसहि, अवि सुमरिदं तुए । [प्रियसखि, अपि स्मृतं त्वया ।]

भानुमती—सहि, सुमरिदम् । अज्ज किल पमदवणे आसीणाए मम अगगदो केण वि अदिसइददिव्वरूपेण णउलेन अहिसदं वावादिदम् । [सखि स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेनाहिशतं व्यापादितम् ।]

उभे—(अवधार्य आत्मगतम् ।) सन्तं पावम् । पडिहदं अमड्डलम् । (प्रकाशम्)

तदो तदो । [शान्तं पापम् । प्रतिहतममङ्गलम् (प्रकाशम्) ततस्ततः ।]

भानुमती—अदिसंदावोविगहिअआए विसुमरिद मए । ता पुणोवि सुमरिअ कहइस्सम् । [अतिसतापोद्धिगदयया विस्मृत मया । तत्पुनरपि स्मृत्वा कथयिष्ये ।]

राजा—अहो, देवी भानुमती सुवदनातरलिकाभ्या सह किमपि मन्त्रयमाणा

Chamberlain—Your Majesty, here, I say! (*namu*), is Bhānumatī sitting in company with Suvadanā and Taralīkā May Your Majesty approach [them] then

King—(*Observing*) Worthy Vinayandhara, go to make ready my war-chariot I also here follow you close upon your heels after seeing the Queen

Chamberlain—Here is Your Majesty's command executed. (*Exit*).

Friend—Dear friend, have you recalled?

Bhānumatī—Friend, [I have] recalled To-day, indeed, just in front of me, as I sat in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who surpassed a celestial form [in beauty]

Both—(*Understanding To themselves*) May sin be quelled, May evil be counteracted! (*Aloud*) Then, [what] then?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten Therefore, recollecting even again, I shall tell

King—Oh, Queen Bhānumatī is sitting [here, engaged] in some conversation with Suvadanā and Taralīkā. Be it [so].

तिष्ठति । भवतु । अनेन लताजालेनान्तरित शृणोमि तावदासां विश्रब्धा-
लापम् । (तथा स्थितः ।)

सखी—सहि, अलं संदावेण । कहेदु पिअसही । [सखि, अलं सतापेन ।
कथयतु प्रियसखी ।]

राजा—किं तु खल्वस्या. संतापकारणम् । अथवानामन्त्र्य मामियमद्य
वासाभवनन्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति, अविषय
खलु दुर्योधनो भवत्या. कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया

निद्राच्छेदविवर्तनेष्वभिमुख नाद्यासि समाविता ।

अन्यस्त्रीजनसंकथात्प्लुरहं स्वप्ने त्वया लक्षितो

दोषं पश्यसि कः प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य ।) अथवा ।

इयमस्मदुपाश्रयैकचित्ता

मनसा प्रेमनिबद्धमत्सरेण ।

Concealed by this network of creepers I shall just hear their
confidential talk. (*Stands so*)

Friend—Friend, away with anguish Let my dear friend tell.

King—What indeed could possibly be the cause of her
anguish? Or, rather, since to-day she went out of my sleep-
ing chamber without taking leave of me, her anger was al-
ready (*eva*) guessed by me O Bhānumatī, indeed, Duryo-
dhana is not a [proper] object of your anger?

Did I through carelessness slacken noose of my cree-
perlike arms round your neck? Were you not to-day
honoured [by me] by turning my face towards you at
[the time of] your rollings during interruptions of
sleep? Was I observed by you in a dream as being de-
based by private conversation with another woman?
What fault, [O] beloved, do you find in me, who am fit
to be censured like a servant [if found guilty]? 9

(*Meditating*) Or rather.

This [lady], whose undivided (*eka*) heart rests on us,
has, with a mind in which jealousy has been excited by

नियतं कुपितातिवह्नुमत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १ ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

भानुमती—तदो अहं तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । [ततोऽह तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ।]

राजा—(सवैलक्ष्यम्) किं नामातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेव विप्रलब्धा । (सोत्प्रेक्षम् 'इयमस्मद्'—(२।१०) इति पठित्वा ।) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । (' किं कण्ठे ' (२।९) इत्यादि पठित्वा । दिग्गोऽवलोक्य ।) अहो, एतदर्थमेवास्याः प्रातेरेव विविक्तस्थानाभिलाषः सखीजनसकथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीदृदयसारं कापि परिभ्रान्तः । आः पापे मत्परिग्रहपासुले,

love, fancied of herself some slight fault on my part,
[just] because I am [so] dear [to her], and verily be-
come angry . 10

Yet, we shall just hear what possibly she would say

Bhānumatī—Then at the sight of that ichneuman (*nakulah*) of excellent divine beauty I became uneasy (*utsuka*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated].

King—(*With bewilderment*) What [did you say]? I should like to know (*nāma*) 'I became eager at the sight of Nakula [the fourth of the Pāṇdavas and a son of Mādri] of excellent celestial beauty and my heart was attracted' Then, is it that by this sinful woman, attached to the son of Mādri, we have been deceived? (*Ironically repeating* 11 10 'This [lady] whose undivided, etc') Fool, Duryodhana, what would you say now, (you) who were thinking much of yourself, while [all the time you were] being deceived by this unchaste woman? (*Repeating* 11 9' Did I through carelessness, etc' *Looking about in* [all] *directions*) Oh, just for this purpose this [lady] had a longing for a solitary place early in the morning and [entertained] special liking for mutual conversation with friends But Duryodhana, owing to infatuation, knew not the stuff of the harlot's heart and was deluded far away! Ah, sinful woman, disgraceful wife of mine,

तद्भीरुत्वं तव मम पुरः साहसानीदृशानि
 श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
 तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्था
 ह्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । [ततस्ततः ।]

भानुमती—तदो उज्झिञ्च त आसणद्वाण लदामण्डव पविसिदु आरद्धा । तदो
 सोवि म अणुसरन्तो एव लदामण्डव पविदो । [तत उज्झित्वा तदासनस्थान
 लतामण्डपं प्रवेष्टुमारब्धा । तत. सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।]

राजा—अहो कुलटोचितमस्या पापाया अगालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरब्रह्मभाव-

मावेदितो रहसि मत्सुरतोपभोग ।

तत्रैव दुश्चरितमद्य निवेदयन्ती

ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ततस्ततः ।]

[How great was] that timidity of yours in my presence, [while how ignoble are] such adventures! That praise [bestowed] on our person, [and] this passion for even the transgression of modesty! That courtesy towards me who am [now proved to be] dull-headed, [and this] unaccountable mode of wantonness! In that illustrious blemishless (*ritamas*) family [you claim your] birth, [and] this scandalous conduct [you adopt']¹¹
 Friend—Then, [what] then?

Bhanumati—Then abandoning the place where I was seated I proceeded to enter the bower of creepers. Then he also entered the bower of creepers, closely following me.

Duryodhana—Oh, the immodesty of this sinful woman, [well] worthy of a harlot!

Are you not, [O] sinful-hearted woman, ashamed to disclose to-day your wicked deed before those very friends [of yours], here to whom you communicated, in private, enjoyment of amorous sports with me, in such a way as to completely lay bare (*baddha*) [your] whole heart (*bhāvah*) owing to long continued affection (*pranayah*)?

भानुमती—तदो तेण संप्रगम्भपसारिअक्रेण अवहिद मे त्यणसुअम् ।
[ततस्तेन सर्पगर्भ (सप्रगम्भ) प्रसारितक्रेणापहृत मे स्तनाकुशम्]

राजा—(सक्रोधम् ।) अलमिदानीमतः परमाकर्णनेन । भवतु तावत्तस्य
परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहृतकस्य जीवितमपहरामि । (किञ्चित्
गत्वा । विचिन्त्य ।) अथवा इयमेव तावत् पापशाला •प्रथममनुशासनीया ।
(निवर्तते ।)

उभे—तदो तदो । [ततस्ततः ।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलत्तूररवमिस्सेण वारविलासिणीजण-
सगीदरवेण पडिबोधिदम्हि । [तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविला-
सिनीजनसगीतरवेण प्रतिबोधितास्मि ।]

राजा—(सवितर्कम् ।) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं
भवेत् । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

(उभे सविषादमन्योन्यं पश्यतः ।)

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाण णईण सल्लिण अवहारी-

Both—Then, [what] then?

Bhānumatī—Then he, who stretched out his hand that held
a serpent in it, [also punningly—who boldly stretched out
his hand,] removed my breast garment

King—(*With anger*) Now enough of hearing further than
this Well then (*bhavatu*), in the first place (*tāvāt*), I shall
take away the life of that accursed son of Mādri, who has
been audacious enough to outrage another's wife (*Going
a little Thinking*) Or rather, this very [woman] of sinful
character first be punished (*Returns*)

Both—Then, [what] then?

Bhānumatī—Then, by the sound of the songs of a group of
courtesans, mingled with the sound of the auspicious musi-
cal instruments [played upon] at dawn, belonging to my
noble lord, I was roused

King—(*In a tone of conjecture*) Is it possible (*nama*) that
she has described the vision in a dream, [as can be guessed]
from [her words] 'I was roused'? Or, from the words of
her friend alone the matter would be cleared up

(*Both look at each other with dejection*)

Suvadana—Whatever might be calamitous here [that is, in

अदु । भवदाण बम्हणाण वि आसीसाण आहुदिहुदेण पञ्जत्तिदेन भवदा
हुदासणेण अणस्सदु । (यदिहात्याहित तद्गागीरयीप्रमुखाणा नदीना सलिलेना
पट्टियताम् । भगवता ब्राह्मणानामप्याशिषाहुतिहुतेन प्रपत्तिनेन भगवता हुताशनेन
च नश्यतु ।]

राजा—अल विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्द-
धियाऽन्यथैव समावितम् ।

दिष्ट्यार्थश्रुतविप्रलम्भजनितक्रोवादह नो गतो

दिष्ट्या नो परुष रुपार्थकथने किञ्चिन्मया व्याप्तम् ।

मा प्रत्याययितु विमुदहृदय दिष्ट्या कथान्न गता

मिव्यादृणितयानया विरहित दिष्ट्या न जात जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं पत्थ पसत्थं किं ना अमृहमृअत्ति ।
[हला कथय किमत्र प्रशस्त किं वाग्नुमसूचकमिति ।]

(सखी चेटी चान्योन्यमवलोकयत ।)

सखी—(अपवार्यं ।) एत्थं पत्थि त्योअ वि मृहमृअत्ति । तरो अलीअ

this dream], let that be washed away by the water of the
rivers headed by the Bhāgīrathī. Also by the blessing of
the revered Brāhmaṇas and by means of the divine fire, sac-
rificed with oblations [and hence] in full (pra) blaze, let it
be destroyed.

King—Away with doubt. The vision of a dream alone has
here been described by her. But dull-witted as I am, I con-
strued it quite otherwise.

Lucky it was that I did not step forth [into her pre-
sence] in anger roused by delusion due to [her account]
being [only] half heard. Luckily [again] I did not say
anything harsh in rage, while she had [yet] half related
[her story]. I am glad the narrative [soon] reached
its close, [as it were] to convince me whose mind had
gone astray. Fortunately the world did not become void
of her [owing to her being] falsely accused. 13

Bhānumatī—Dear [friend], tell [me] what here is auspici-
ous, or what forebodes evil.

(The friend and the maid look at each other)

Friend—(Aside) Here there is not even a little that indi-

१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्यं ।' इत्याकारकनाट्योक्तिपूर्वकं
सखीचेष्टयोर्भाषणत्वेन पठत इ-ज-पुस्तके.

कथयन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणी सिणिद्धो जणो जो पुच्छिदो पुच्छिदो परुसं वि हिद भणादि । (प्रकाशम्) सहि, सव्व एव्व एदं असुहणिवेदणम् । ता देवदाण पणामेण दुजादिजणपडिग्गहेण अ अन्तरी-अदु । ण हु दादिणो णउलस्स वा दसण अहिसदवह अ सिविणए पससन्ति विअख्खणाओ । [(अपवार्यं) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीक कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्ठः परुषमपि हित भणति । (प्रकाशम् ।) सखि, सर्वमेवैतदशुभनिवेदम् । तद्देवताना प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दाष्ट्रिणो नकुलस्य वा दर्शन-महिशतवध च स्वप्ने प्रशसन्ति विचक्षणाः ।]

राजा—अवितथमाह सूवदना । नकुलेन पन्नगशतवधः स्तनाशुकापहरण चेति^१ नियतमनिष्टादेकं तर्कयामि ।

— पर्यायेण हि दृश्यन्ते स्वप्नाः काम शुभाशुभाः ।

शतसख्या पुनरियं सानुज स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दन सूचयित्वा ।) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि

cates bliss Then [if] I tell a lie, I shall be sinning against my dear friend That, to be sure (*idānām*) is an affectionate person, who when consulted, says [what is] beneficial, though unpalatable (*Aloud*) Friend, the whole of this proclaims evil So let it be averted by salutation to the deities and gift to a multitude (*janah*) 'of twice-born people [that is, Brāhmanas] Indeed, the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream

King—Suvadana says the truth Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon—this (*iti*) surely [will produce] evil in the future, I guess

I grant that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*paryāyena*) But this number, hundred, as though points to me with my brothers [as specially involved in the slaughter]. 14

(*Indicating [with appropriate gesticulations] the throbbing of the left eye*) Ah! Evil omens, strangely enough (*nāma*),

१ ' इति ' इत्येव ग-द पुस्तकयो, ' च ' इत्यथ च ज-पुस्तके

हृदयक्षोभमावहन्ति । (सावष्टम्भम् ।) अथवा भीरुजनहृदयप्रकम्पनेषु का
गणना दुर्योधनस्यैवविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो^१ निमित्तान्युपयाचितम् ।

फलन्ति काकतालीय तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामनयामि ।

भानुमती—हला सुवज्जो, पेक्व दाव उदअगिरिसिह^२रन्तरविमुक्करहवरो
विअलन्तसञ्जाराअप्पसण्णदुरालोअमण्डलो जादो भववं दिवहणाहो । (हला
सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्करहवरो विगलत्सध्यारागप्रमददुरालोक-
मण्डलो जातो भगवान् दिवसनाथः ।]

सखी—साहि, रोसैण्णिदकणअप्पत्तसारिसेण लदाजालन्तरापडिद किरणनिवहेण
पिअरिदोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिउं दुप्पेक्खणिज्जो जादो भववं

create agitation of mind even in me, [who am] Durvোধना!
(*Haughtily*) Or, what cares Duryodhana for such things
[as omens], which are capable of causing tremor in the
hearts of [only] the timid people? And this [very] view is
expressed in verse by Angiras

The movements of planets, a dream, omens [and] a
conditional offer [to a diety] (*upayācitam*) bear fruit
by way of accident The wise fear them not 15

Therefore, let me remove Bhānumatī's vain fear, [so] na-
tural to a woman's nature.

Bhānumatī—Dear Suvadanā, just see, the divine lord of the
day, with his excellent chariot, allowed to rise up (*vimukta*)
[from itself] by the region (*antarāh*) of the peak of the ris-
ing mountain, has come to possess his orb (serene [but]
slipping away

Friend—Friend, the thousand-rayed divine [sun] has be-
come very difficult to gaze upon, like an enemy, who has
accomplished his vow [of revenge]—[the sun] who has
rendered tawny (*piñjarita*) the ground-portion of the gar-

१ ' आवेदयन्ति ' ग-द्व २ ' अनिमित्तान्युपयाचितम् ' द, ' अनिमित्तान्पानि
तथा ' ज ३ ' सिहरन्तरिद (शिखरान्तरित) ' ग-द्व. ४ ' विअलिअ (विगलन्) '
ग-द्व ५ ' रोसाण्णिदकणअप्पत्तसारिसेण (रोषान्वितकर्णकान्तिसश्रावण) ' द,
' रोसाण्णिदकणअप्पत्तसारिसेण (रोषान्वितकनककान्तिसश्रावण) ' ग ६ ' रिउ-
दुप्पेक्खणिज्जो (रिपुवृष्टेक्षणाय) ' ज

सहस्सकिरणो । ता समओ दे लोहिदकुसुमचन्दणगम्भेण अग्घेण पज्जुवट्ठादुम् ।
[सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरापतितकिरणनिबहेन पिञ्जरितोद्यान-
भूमिभागः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्त्रकिरणः ।
तत्समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम् ।]

भानुमती—हञ्जे तरल्लिए, उवणेहि मे अग्घभाअणं जाअ भअवदो सहस्सर-
स्सिणो सवरिअं णिव्वट्ठेमि । [हञ्जे तरल्लिके, उपनय मेऽर्घ्यभाजन यावद् भगवतः
सहस्त्रश्रेः सपर्यां निर्वर्तयामि ।]

चेटी—जं देवी आणवेदि । [यद्देव्याज्ञापयति ।] (निष्क्रान्ता ।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्या ।

(प्रविश्य ।) **चेटी**—देवि, एदं अग्घभाअणम् । ता निव्वटीअदु भअवदो
सहस्सरस्सिणो सवरिआ । [देवि, एतदर्थ्यभाजनम् । तन्निर्वर्त्यता भगवतः
सहस्त्रश्रेः सपर्यां ।]

(राजोपसृत्य सज्जया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति ।)

सखी—(विलोक्यात्मगतम्) कह महाराओ समाअदो । हन्त, किदो से
पिअसहीए णिअमभङ्गो रण्णा । [कथ महाराजः समागतः, हन्त, कृतोऽस्याः
प्रियसख्या नियमभङ्गो राज्ञा ।]

den, with the multitude of his rays penetrating through the
interstices of a net-work of creepers, that [multitude] re-
sembles leaves of burnished gold Therefore, is it time for
you to wait upon [the sun] with an offering (*argyah*) in-
cluding [in it] red flowers and sandal

Bhānumatī—Dear Taralīkā, bring me the vessel containing
materials of the offering, so that I shall accomplish the wor-
ship of the divine thousand-rayed [sun]

Maid—As the Queen commands. (*Goes out*)

King—This surely is an exceedingly (*tara*) good opportu-
nity to go near the Queen

(*Entering*) **Maid**—My Queen, here is the vessel containing
materials of offering Let then the worship of the divine
thousand-rayed [sun] be performed

(*The king approaches and, sending away the attendant
with a signal, takes the vessel containing materials of offer-
ing himself and hands [it over to the Queen]*)

Friend—(*Observing To herself*) How, His Majesty has
arrived' Alas, the violation of the vow of this dear friend
[of mine] is [now sure to be] accomplished by the King.

भानुमती—(दिनकराभिमुखी भूत्वा ।) भव, अम्बरमहासरेकसहस्रपत्र-
पुष्पदिसावहूमुहमण्डलकुङ्कुमविसेसअ, मअल्लुवणाङ्गणदीवअ एथ सिविण-
अदसणे ज किं बि अच्चाहिद त भवदो पणामेण कुशलपरिणामि ससदब्भादु-
अस्स अज्जउत्तस्स होदु । (अर्थं दत्त्वा ।) हञ्जे तरल्लिए, उवणेहि मे कुसुमाइ
जाव अवराण वि देवदाणं सवरिअ णिव्वट्ठेमि । [(दिनकराभिमुखी भूत्वा ।)
भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशायध्रमुन्वमण्डलकुङ्कुमविशेषक, सकल-
भुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत्किमप्यत्याहित तद्भगवतः प्रणामेण कुशल-
परिणामि सशतभ्रातृत्वार्यपुत्रस्य भवतु । (अर्थं दत्त्वा ।) हञ्जे तरल्लिकं, उपनय
मे कुसुमानि यावदपरासामपि देवताना सपर्या निर्वर्तयामि] (हस्तौ प्रसारयति ।)
(राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति ।)

भानुमती—(नरोषम् ।) अहो पमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससन्नमम् ।)
कथ अज्जउतो । [अहो प्रमाद परिजनस्य । (परिवृत्य दृष्ट्वा । ससन्नमम् ।)
कथमार्यपुत्र ।]

राजा—देवि, अनिपुण. परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने
देवी । (भानुमती लज्जां नाटयति ।)

Bhānumatī—(Turning her face towards the sun) O divine [sun], the one thousand-petaled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the world, whatever may be calamitous in this vision of a dream-may that, [I pray], by virtue of my adoration to [you], the divine [Lord], turn out happy in its consequence to my noble lord along with his hundred brothers (Giving the offering) Dear Taralīkā, bring me flowers so that I shall accomplish the worship of other deities too (Stretches out her hands)

(The King brings the flowers Gesticulating the pleasure of touch [with her hand], he lets the flowers fall on the ground).

Bhānumatī—Oh, [how great is] the carelessness of servants' (Turning round [and] seeing. With confusion). How, my noble lord'

King—My Queen, unskilled is this servant on such occasions of service The Queen, therefore, has [full] power to punish [him].

(Bhānumatī acts bashfulness)

राजा--अयि प्रिये,

विकिर धवलदीर्घापाङ्गससर्पि चक्षुः

परिजनपथवर्तिन्यत्र किं संभ्रमेण ।

स्मितमधुरमुदारं देवि मामालपोचैः

प्रभवति मम पाण्योरञ्जलि^१ सेवितुं त्वाम् ॥ १६ ॥

भानुमती--अञ्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सि वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः ।]

राजा--श्रुतविस्तर एवासि भवत्या । स्वप्नवृत्तान्तं प्रति । तदलमेवं प्रकृति-
सुकुमारमात्मानं खेदयितुम् ।

भानुमती--अञ्जउत्त, म सङ्का बाहेइ । ता अणुमण्णदु म अञ्जउत्तो ।
[आर्यपुत्र, मा शङ्का बाधते । तदनुमन्यता मामार्यपुत्र ।]

राजा--(सगर्वम् ।) देवि, अलमनया शङ्कया । पश्य ।
किं नो व्याप्तदिशा प्रकम्पितभुवामक्षौहिणीना फलं
किं द्रोणेन किमुङ्गराजविशिखैरेव यदि क्लाम्यसि ।

King—O [my] beloved,

Direct towards [me] here, who am standing in the position of your servant, your eye accustomed to move towards the white extensive corner Why this excitement? Talk to me loudly, Queen, [and] in a manner sweet owing to smiles, and lovely (*udāra*) The cavity of my hands is [ever] ready to serve you 16

Bhānumatī—Noble my lord, permitted by you I have a desire to [observe] a certain vow

King—I have already (*eva*) heard the details, pertaining to the account of your dream No use (*alam*), therefore, thus fatiguing your naturally delicate body (*ātmānam*)

Bhānumatī—Noble my lord, fear torments me Therefore let my noble lord permit me

King—(*With hauteur*) My Queen, away with this fear See

If you thus become distressed, [what is the use of our mighty armies, which have occupied [all] the quarters and have made the [very] earth tremble [under their tread], what [the good] of Drona and the arrows of

भीरु भ्रातृगतस्य मे^१ मुजवनच्छायासूखोपास्थिता

त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, ण हु मे किं वि आसङ्काकालणं तुझेसु सण्णिहिदेसु । किं तु अज्जउत्तस्स एव मणोरहसपत्तिं अहिणन्दामि । [आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं गुष्मासु सनिहितेषु । किंत्वार्यपुत्रयैव मनोरथसपत्ति-मभिनन्दामि ।]

राजा—अथि सुंदरि, एतावन्त एव मनोरथा यदह दयितया सगत. स्वेच्छया विहरामीति । पश्य ।

प्रेमावद्वस्तिमितनयनापीयमानाव्जशोभ

लज्जायोगादविशदकथं मन्दमन्दस्मित वा

वक्त्रेन्दुं ते नियममुपितालककाङ्क्षावर वा

पातुं वाञ्छा परमसुलभ किं नुं दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलरुल । सर्वे आकर्षयन्ति ।)

the Anga king [that is, Karna]? [O] timid one, you are the wife of the lord of lions, [namely], Duryodhana, residing with happiness in the shade of the forest of arms of my hundred brothers. What can be the object of fear to you? 17

Bhānumatī—Noble my lord, indeed there is no object of fear whatever to me when you are near. But I take delight in [and have consequently to pray for, by observing vows,] the fulfilment of the heart's desires of my noble lord himself. **King**—O beautiful one, thus far only [extend] my heart's desires that I should sport at will in company with my beloved. See

[I always entertain] a longing to drink your moon-like face, by which the beauty of a lotus is being swallowed [that is, outdone] with the eyes packed with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which [shines] with ever gentle smiles, or which is characterised by a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you]. What else possibly (nu) can be not easy to obtain by Duryodhana? 18

(Behind the curtain a great noise. All listen)

१ 'या' ज २ 'प्रेमावन्ध' ग-द. ३ 'काप्राधर' ग-ज ४ 'न' ज.

भानुमती—(समयं राजान परिध्वज्य ।) परित्ताअदु परित्ताअदु अञ्जउत्तो ।

[परित्रायता परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य ।) प्रिये, अलं सन्त्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पाशुदण्डोऽन्तरिक्षे

झाङ्कारी शर्करालः पथिषु विटपिना स्कन्वकाष्ठैः सधूम ।

प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-

श्वण्डारम्भः समीरो बहति परिदिशं भीरु किं सन्त्रमेण ॥ १९ ॥

सखी—महाराओ पविसदु एदं दारुपव्वअप्पासादम् । उव्वेअकारी क्खु अञ्जं
उत्थिदपरसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्वित्तत्थमन्दुरापरिभङ्गवल-
हत्तुलङ्गमपञ्जाउलीकिदजणपद्धइ भीसणो समीरणो ! [महाराज. प्रविशतु एतं
दारुपर्वतप्रासादम् । उद्वेगकारी खल्वयमुत्थितपरुषरज.कलुपीकृतनयन उन्मूलित-

Bhānumatī—(Embracing the king in fright) May my noble lord protect [me], protect [me]

King—(Observing all round) Darling, away with excitement See

Why this excitement, O timid one? [It is only] a wind, terrible in its activity, [that] is blowing in every direction, [the wind] by which branches of trees (*anghrīpak*) are scattered in [various] quarters, which it attended, in the air, by a moving column of dust bristling (*jatīla*) with straw, which, on roads, produces a hissing hoarse sound and is charged with particles of sand (*śarkarāla*), which is accompanied by smoke [proceeding] from the stems of trees rubbing against one another, and which is deep and grave [in its sound], like the thundering of a fresh cloud, in the arbours of the palaces

19

Friend—May Your Majesty enter this palace standing on the [artificial] mountain of wood Indeed, this terrible wind creates anxiety—[the wind] which causes distress (*kalu-sīkṛta*) to the eye with the rough dust that has arisen, and which has thrown into disorder the thoroughfares (*pad-dhatih*) of men by [the appearance thereon of] the excellent

१ 'महाराज, आरोहीअदु एदं दारुपव्वअप्पासादम् (महाराज, आरुह्यतामेतद्वारु-
पर्वतप्रासादम्)' ज २ 'तुलङ्गमे (तुरङ्गम्)' ग-द.

तस्वरशब्दवित्रस्तमन्दुरापरिभ्रष्टवह्मभतुरङ्गमपवार्कलीकृतजनपदतिमर्षिणः समीरणः।]
राजा—(सर्वपम् ।) उपकारि खल्विद वात्याचक्र सुयोधनस्य । यस्य प्रसादाद-
 यत्नपरित्यक्तनियमया देव्या सपादितोऽस्मन्मनोरथ । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाणसलिलैराच्छादिते लोचने

नीत नाननमन्यत सशपथ नाह स्पृशन् वारित ।

तन्व्या मग्नपयोवर भयवशादावद्रमालिङ्गितं

भङ्क्तास्या नियमस्य भीषणमरुन्नाय वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचार सप्रति विहारेणु । तदितो दारुपर्वतप्रासादमेव
 गच्छामः ।

(सर्वे वात्याबाधा रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा—

कुरु घनोरु पदानि शने शनैरपि विमुञ्च गतिं परिवेदिनीम् ।

(*vallabha*) horses which, being greatly (*or*) frightened by the crash of huge trees uprooted, have bolted off from their stables

King—(*With joy*) Indeed, this whirlwind has been the benefactor of Suyodhana, since (*vasya = yad asya*, idiomatically) owing to its favour, our heart's longing is fulfilled by the Queen, who has abandoned her vow without any effort [on our part] How [do I prove this]?

No frown has been put on, the eyes have not been covered with tears, the face has not been turned in another direction; I was not prevented with oaths, from touching her [But] under the influence of fear an embrace has been effected, by the slender-bodied lady so [closely] as to make her breasts plunged [as it were in my chest] Is not the dreadful wind, who broke her vow, [thus] a friend of mine? 20

So my heart's longing being fulfilled, I have now freedom to indulge (*kāmacāraḥ*) in enjoyments. Therefore, we proceed from here just to the palace on the mountain of wood. (*All, gesticulating pain from the whirlwind, move about with efforts*)

King —

[O] lady of plump thighs, plant your feet slowly and slowly Give up your trembling gait, (*darling*). [O]

सुतेनु बाहुलतोपरिबन्धन मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥
(प्रवेश रूपयित्वा ।) प्रिये, अलङ्कारकाशः समीरणः सञ्चतत्वाद्गर्भगृहस्य ।
विस्त्रब्धमुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

भानुमती—(सहर्षम् ।) दिदिआ इह दाव उप्पादसमीरणो ण बावेइ [द्विष्टेह
तावदुत्पातसमीरणो न बाधते ।]

सखी—आरोहणसभमणिस्सहं पिअसहीए ऊरुजुअलम् । ता कीस दाणीं
महाराओ आसणवेदीं ण भूसेदि । [आरोहणसभ्रमनि.सह प्रियसख्या ऊरुयुगलम् ।
तत्कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य ।) भवति, अनल्पमेवापकृतं वाल्यासंभ्रमेण । तथा हि ।

रेणुर्बाधा विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-

दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।

ऊर्वोर्मन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या

woman of beautiful body, closely embrace my broad
chest, making your creeper-like arms the upper liga-
ture [thereof]

21

(*Gesticulating entrance*) Darling, the wind has no access
[here], the inner chamber being well (*sam*) closed Open
your eyes with [perfect] security (*viśhabdham*), wiping off
the collection of dust [therefrom]

Bhānumatī—I am glad here at least (*tāvat*) the portentous
wind does not torment [us]

Friend—The two thighs of my dear friend have become
powerless owing to the hurry of ascent Why then does
Your Majesty not adorn the raised ground (*vedīh f*), ser-
ving as a seat, now?

King—(*Observing the queen*) Noble lady, the excitement
[caused] by the whirlwind has done [you] no small harm,
certainly (*eva*) So indeed,

The [amount of] dust, though small, causes great tor-
ment owing to the expansiveness of her eyes Tremor,
though slight, pains her bosom, weighted as it is with
plump breasts, so [much] as to heave up her necklace
The trembling of her thighs increases, though her gait
is slow, owing to the heaviness of her big buttocks. The

वात्या खेदं मृगास्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥
(सर्वे उपविशन्ति ।)

राजा—तत्किमिल्यनास्तीर्णं कठिनशिलातलमध्यास्ते देवी ।

लोलाशुकस्य पवनाकुलिताशुकान्त

त्वष्टिहारि मम लोचनबान्धवस्य ।

अध्यासितुं तव चिरं जघनस्थलस्य

पर्याप्तमेव करुभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः ।) कञ्चुकी—देव, भग्नं भग्नम्—
(सर्वे सार्तङ्कं पश्यन्ति)

३राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

६कञ्चुकी—भवत —

whirlwind, helped as it is by the limbs of [this] fawn-
eyed lady, is causing [her] pain [rather] too long 22
(All sit down)

King—Then why is it that the queen is sitting on the hard
slab of stone, which has no covering?

[O] lady of graceful, tapering and fleshy thighs, my
two thighs, the skirt of whose garment is disordered by
the wind and which [hence] are [so] attractive to your
eyes, are quite sufficient for your huge (*sthalm*) but-
tocks to rest upon for a long time—[your buttocks]
which have their garment fluttering [in the wind] and
which [hence] are so pleasing to my eyes! 23

(*Entering with a toss of the curtain, bewildered*)

Chamberlain—Your Majesty, broken, [indeed] broken—
(All gaze [at him] in fear)

King—By whom?

Chamberlain—By the dreadful—[also punningly—By
Bhīma, the second Pāṇḍava]—

King—Whose?

Chamberlain—Of Your Majesty—

राजा —आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिद्धं मन्तोसि । [आर्य किमनिष्टं मन्त्रयसे ।]

राजा—विकप्रलपिन्, धृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।

पतित किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतु । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किञ्चित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णबह्मणवेअघोसेण । आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सावशम् ।) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

King—Ah, what are you raving?

Bhānumatī—Worthy Sir, what unwelcome thing are you saying?

King—Fie ! [You] raver, wretch of an old man, what infatuation has to-day [overtaken] you?

Chamberlain—No infatuation whatsoever ! I am telling [you] exactly the truth

The flag of Your Majesty's chariot was broken by the
• dreadful wind [and it] fell on the ground, uttering, as
it were, a cry of lamentation, through the jingling of
its bells

24

King—When the whole world was shaken by the vehemence of the powerful wind, [it is not surprising that] the flag of my chariot was broken Then why do you thus impudently rave 'Broken, [indeed], broken?'

Chamberlain—Your Majesty, nothing at all [is meant to be impudent here] But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak.

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmanas, pleased [with dakṣiṇās].

King—(Disdainfully) Well, go. Report [the matter] to [our] priest Sumitra.

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः ।)

(प्रविश्य ।) प्रतीहारी—(सोद्वेगमुपसृत्य ।) जअदु जअदु महाराओ । महाराओ, महादेवी कवु एसा सिन्धुराअमादा दुस्तला अ पटिहारभूमौए चिट्ठिदि । [जयतु जयतु महाराजः । महाराज, महादेवी खल्वेवा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठतिन]

राजा—(भिचिद्विचिन्त्यात्मगतम् ।) किं जयद्रथमाता दुःशला चेति कच्चिदभिमन्युवन्नामर्षितैः पाण्डुपुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत् । (प्रकाशम् ।) गच्छ । प्रवेशय शीघ्रम् ।

प्रतीहारी—जं देवो आणवेदि । [यदेव आज्ञापयति । (निष्क्रान्ता)

(ततः प्रविशति संभ्रान्ता जयद्रथमाता दुःशला च ।)

(उभे सास्त्रदुर्योधनस्य पादयोः पततः ।)

माता—परित्ताअदु परित्ताअदु कुमालो । [परित्रायता परित्रायता कुमारः ।] (दुःशला रोदिति ।)

राजा—(समभ्रममुत्थाप्य ।) अम्ह, समान्नासिहि । किमत्याहितम् । अपि कुशलं समराङ्गणेष्वाप्रतिरथस्य जयद्रथस्य ।

माता—जाद, कुदो कुशलम् । (जात, कुतः कुशलम् ।)

राजा—कथमिव ।

Chamberlain—As Your Majesty commands. (Goes out)
(Entering) Door-Keeper—(Approaching in distress) May victory attend Your Majesty, may victory attend! Your Majesty, here the great Queen, mother of the king of the Sindhus [that is, of Jayadratha], and Duśśalā, are waiting at the region of the gate.

King—(Meditating a little. To himself) What, the mother of Jayadratha, and Duśśalā also! May I hope (happily) that the sons of Pāṇḍu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? (Aloud) Go Enter [them] quickly.

(Then enter the mother of Jayadratha, in excitement, and Duśśalā. Both in tears fall at Duryodhana's feet)

Mother—Let the young Prince protect, protect!

(Duśśalā sheds tears)

King—(Getting up in haste) Mother, take courage, take courage What is [the cause of] your terror? Is it all well, on the fields of battle, with Jayadratha, the unrivalled chariot-warrior?

Mother—Dear child, how can it be well?

King—How possibly (iva).

माता—(सद्यङ्कम् ।) अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स बहो पडिण्णादो । [अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः ।]

राजा—(सस्मितम् ।) इदं तदश्रुकारणमम्बाया दुःशलायाश्च पुत्रशोका-
दुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था । अहो मुग्धत्वमबलानां नाम । अम्ब,
कृतं विधादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनजयस्य
प्रभावो दुर्योधनबाहुपरिधरक्षितस्य महाराजजयदयस्य विपत्तिमुत्पादयितुम् ।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्धीविदकोवाणला अणपेक्खिद-
सरीरा वीरा परिक्रामन्ति । [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीप्तिकापानला
अनपेक्षितशरीरा-वीराः परिक्रामन्ति ।]

राजा—(सोपहासम् ।) एवमेतत् । सर्वजनप्रसिद्धैरामर्षिता पाण्डवानाम् । पश्य ।

हस्ताकृष्टविलोकेशवसना दुःशासनेनाज्ञया

पाञ्चाली मम राजचक्रपुरतो गौगौरिति व्याहृता ।

Mother—(*With apprehension*) To-day, indeed, the wielder of the Gāndivā bow [that is, Arjuna] enraged at the murder of his son, has vowed his [that is, Jayadratha's] slaughter, while the sun has not set [that is, before it sets]

King—(*With a smile*) Is this that cause [which brings forth] tears in my Mother and Duśśalā? Is such your plight by the ravings of Kirītīn, who is maddened by grief for his son? Oh, the well-known (*nāma*) simple-mindedness of women! Mother, away with dejection Dear Duśśalā, enough of shedding tears Whence came this prowess of that Dhanañjaya to cause calamity to the great king, Jayadratha, protected by the bolt of Duryodhana's arm?

Mother—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience (*amarsaḥ*) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their bodies

King—(*With derision*) So it is! The unforgivingness of the Pāṇḍavas is already (*eva*) known to all people! See.

Pāncālī, whose hair and garment were pulled by Duśśāsana at my command and had [consequently] become loose, was addressed as 'A cow, [helpless like] a cow' in the presence of an assemblage of kings! Was

तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो

यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्पडिण्णाभारस्य आप्पवहो से पडिण्णादो । [असमाप्तप्रतिज्ञा-
भारस्यात्मबधोऽस्य प्रतिज्ञातः ।]

राजा—यद्येवमलमनन्दस्यानेऽपि ते विषादेन । ननु वक्तव्यमुत्तमं सानुजो
युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशत-
परिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमाद्विगुणीकृतनिराव-
रणविक्रमस्य, नामापि गृह्णातु ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

धर्मात्मजं प्रति यमौ च कथैव नास्ति

मध्ये वृकोदरकिरीटभृतोर्बलेन ।

एकोऽपि विस्फुरितमण्डलचापचक्र

not the son of Prthā, the wielder of the Gāṇḍiva, bow, present at that very [time], tell me (*nu*) ? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in the family of Kṣatriyās and skilled [in the use of arms] ? 25

Mother—[And] he has vowed self-slaughter in case he failed to carry out the responsibility of his [first] vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*), rejoice. Why, you should [rather] say that Yudhiṣṭhira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhanāñjaya, or any other, to utter [with intent to injure] even the name of your son, whose prowess is augmented by the circle (*parivārah*) of the hundred Kurus and whose unresisted (*nirāvarana*) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karna, Droṇa and Aśvatthāman. O [you] who not fully (*abha*) comprehend the valour of your son

Not even (*eva*) the talk can be [entertained] with regard to the son of Dharma [that is, Yudhiṣṭhira] and the twins [that is, Nakula and Sahadeva, as being the possible successful adversaries of Jayadratha]. Out of the [remaining two, namely], Vṛkodara and Kiriṭin, which one at all (*api*) is able, as far as strength goes,

कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—अज्जउत्त, जहवि एव्वं तहवि गुरुकिदपडिण्णाभारो डाणं क्खु सङ्काए । [आर्यपुत्र, यद्यप्येव तथापि गुरुकृतप्रतिज्ञाभारः स्थान खलु शङ्कायाः ।]

माता—साहु, कालोइदं भाणिअ भानुमदीए । [साधु, कालोचितं भणितं भानुमत्या ।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थान पाण्डवाः । पश्य ।

कोदण्डज्याकिणाडैरगणितारिपुभिः कङ्कटोन्मुक्तदेहैः

श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।

रेणुग्रस्तार्कभासा प्रचलदसिलतादन्तुराणा बलाना-

माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्से । पश्य

to advance with an army against the king of the Sindhus, when his encirled bow shines in its orb? 26

Bhānumatī—Noble my lord, even though it be so, yet he is no doubt an object of terror, inasmuch as the responsibility of the vow he has taken is heavy [and consequently he is expected to try his utmost to discharge it]

Mother—Well [done], Bhānumatī has said something [quite] appropriate for the occasion

King—Ah, even to me, Duryodhana, [can] the Pāṇḍavas possibly (*nāma*) [be] an object of terror? See

Crores of troops, that have shut out (*grasta*) the light of the sun by the [clouds of] dust [raised by them] and that are bristling with (*dantura*) the sharp swords being flourished, fly away in every direction when overpowered in battle by my brothers, who possess the marks of scars [produced] by the string of the bow, who care not [a straw] for their enemies, and have [consequently] discarded [the use of] armours for their bodies and who with their mutual umbrellas closely touching one another, create [in the mind of an on-looker] the illusion of a forest of white lotuses 27

Moreover, O Bhānumatī, knowing [full well] as you do the prowess of the Pāṇḍavas, how is it that you also apprehend in this way? See

दुःशासनस्य हृदयक्षतजाम्बुपाने
 दुर्योधनस्य च यथा गदयोरुभङ्गे ।
 तेजस्विना समरमूर्धनि पाण्डवाना
 ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैतं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भ-
 पाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञानैलक्ष्यसपादिनमजरूपं मरण-
 मुपदिशामि ।

(प्रविश्य) कञ्चुकी—देव,
 उद्धातकणितत्रिलोहमघण्ट.
 प्रालम्बद्विगुणितचामरप्रहास ।
 सज्जोऽयं नियमितवलिताकुलाश्व
 शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । (‘यावदहमपि तस्य प्रगल्भपाण्डवस्य’-
 इत्यादि पठन् परिक्रामति ।) (निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः

As was the vow of the high-spirited Pāṇḍavas to drink the blood [lit the water arising from a wound] from the heart of Duśśāsana, and to break with a mace the thighs of Duryodhana, so must also [their vow] to kill Jayadratha, at the head of the battle, [be supposed to be] ! 28

Halloa! Who, who is here? Just make ready my victorious chariot so that I also, even by protecting Jayadratha, shall advise that boastful Pāṇḍava [how to effect his] death, unhallowed by weapon, which [I know] he must bring about in shame (*varlaksyam*) at his vow having turned out false (Entering) Chamberlain—Your Majesty.

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by garlands [of flowers hanging from its top], whose horses are chafing (*ākula*) at their trotting (*valqta*) being checked, and which puts an end to the enemies' fondest desires. 29

King—My Queen, enter you the inner apartment itself (*Moves about, saying* 'So that I also, even by protecting etc.') (All go out)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी ।)

राक्षसी—(विकृतं विहस्य । सपरितोषम् ।)

हदमाणुशमशभोजने कुम्भसहस्रं वशाहिं शंचिए ।

अणिश अ पिवामि शोणिअ वलिशशद शंमले हुवाअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम् ।) जइ सिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तमल्लिदकोट्ठागाले मंशशोणिएहिं मे गेहे हुवीअदि । (परिक्रम्य दिशोऽवलोक्य ।) अह कहिं कखु गदे मे लुहिलप्पिए हुवीअदि । होदु । शद्दावइस्यं दाव । अले लुहिलप्पिआ लुहिलप्पिआ, इदो एहि ।

[हतमानुषमासभोजने कुम्भसहस्रं वसामिः सचितम् ।

अनिश च पिबामि शोणितं वर्षशतं समरो भवतु ॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागार मासशोणितैर्मै गृह भविष्यति । (परिक्रम्य दिशोऽवलोक्य ।) अथ क खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शब्दा शिष्ये तावत् । अरे रुधिरप्रिय, इत एहि ।]

(ततः प्रविशति तथाविधो राक्षसः ।)

राक्षसः—(श्रमं नाटयन् ।)

ACT III

(*Then enters a demoness in hideous dress*)

Demoness—(*Laughing hideously With gratification*)

In feasting upon the flesh of men killed, a hundred
pitchers have been stored full of fat And incessantly
am I drinking blood May the battle continue for a
hundred years! 1

(*Dancing with glee*) If Arjuna were to achieve battle-
work day after day, as on the day of the slaughter of the
Sindhu-king, then my house would have its store-room filled
to overflowing (*paryāpta*) with flesh and blood (*Moving
about and observing the quarters*) Now, where could indeed
my Rudhirapriya have gone? Well I shall just call upon
[him] O Rudhirapriya, Rudhirapriya, come here.

(*Then enters a demon of that kind*)

Demon—(*Gesticulating fatigue*)

पञ्चगहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ ।

ता एशे मह पलिशमे कखणमेत्त एव्व लहु णशइ ॥ २ ॥

[प्रत्यग्रहताना मांसं ययुष्ण रुधिरं च लभ्येत ।

तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥]

(राक्षसी पुनर्व्याहरति ।)

राक्षसः—(आकर्ष्य ।) अले के म शदावेदि । (विलोक्य ।) कह पिआ मे वशागन्वा । (उपसृत्य ।) वशागन्वे, कांश म शदावेशि ।

लुहिलाशवपाणमत्तिए लणाहिण्डन्तखलन्तगत्तिए ।

शदाअगि कांश मं पिए पुलिशशहश हदं शुणीअदि ॥ ३ ॥

[अरे का मा शब्दायते । (विलोक्य ।) कय प्रिया मे वसागन्वा । (उपसृत्य ।) वसागन्वे, कस्मान्मा शब्दायसे ।

रुधिरासवपानमत्ते रणहिण्डन्तखलद्वात्रि ।

शब्दायसे कस्मान्मा प्रिये पुरुषसहस्रं हत श्रूयते ॥]

राक्षसी—अले लुहिलपिआ, एद कुव मए तुह कालणादो पञ्चगहदश कशवि-
लाएशिणो प्पहूदवशागणेहचिक्कण कोण्हं णवलुहिल अगमश अ आणीदम् ।
ता पिवाहि णम् । [अरे रुधिरप्रिय, इदं खलु मया तत्र कारणात् प्रत्यग्रहतस्य
कस्यापि राज्ञेः प्रभुत्वमास्तेहचिक्कण कोष्णं नवरुधिरमग्रमामं चानीतम् । तत्पिबैतत ।]

If the flesh and warm blood of the newly (*pratyagra*)
killed were to be secured, then this my exhaustion would
quickly vanish for only a moment at least (*eva*) 2

(*The demoness calls out again*)

Demon—(*Listening*) Oh, who is calling out to me? (*Ob-
serving*) How, my beloved, Vasāgandhā (*Approaching*)
Vasāgandhā, why are you calling out to me?

[O you] beloved, who, are intoxicated with the beve-
rage in the form of blood, whose limbs are faltering
owing to [constant] wanderings in the battle, why do
you call out to me? It is rumoured that a thousand men
are killed. 3

Demoness—O Rudhirapriya, here indeed have I brought, for
your sake slightly (*ku*) warm, fresh blood, only owing to the
greasiness (*snehah*) of abundant fat, and flesh about the
heart (*agramāmsam*), belonging to some royal sage recent-
ly killed. Therefore, quaff this off.

राक्षसः—(स्परितोषम् ।) वशागन्धे, शुठ्ठु । शोहणं तु ए किदम् । बलि
अम्हि पिवाशि ए । ता उवणेहि । [वसागन्धे, सुष्ठु । शोभनं त्वया कृतम् ।
बलवदस्मि पिपासितः । तदुपनय ।]

राक्षसी—अले लुहिलिपिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणि-
अवशाशमुद्दुशचले शमले पडिब्भमन्ते तुमं पिवाशि ए शीत्ति अच्चलिअम्
अच्चलिअम् । [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गशोणितवसासमुद्र-
दु.संचरे समरे परिभ्रमस्त्व पिपासितोऽसीत्याश्चर्यमाश्चर्यम् ।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअं शामिणीं हिडिम्बादेवीं
पेक्खिदु गदाहि । [अयि सुस्थिते, ननु पुत्रशोकसततद्वया स्वामिनीं हिडिम्बादेवीं
प्रेक्षितुं गतोऽस्मि ।]

राक्षसी—लुहिलिपिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उप-
शमइ । [रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति ।]

राक्षसः—वशागन्धे, कुदो शे उवशमे । केवलं अहिमणुशोअशमाणदुक्खाए
शुभद्वादेवीए जण्णशोणीए अ कथं कथं वि शमाइशाशीअदि । [वसागन्धे,
कुतोऽस्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या ज्ञानसेन्या च
कथं कथमपि समाश्वात्यते ।]

Demon—(With gratification) Bravo, Vasāgandhā! Well have you done I am awfully thirsty Bring [it] then

Demoness—O Rudhirapriya, wonder, [indeed] wonder it is that while wandering about on even such a battle-field, to be sure (*nāma*), as has been rendered difficult of passage (*dus-saṅcara*) by a sea of blood and fat of men, elephants and horses that are slain you have become thirsty

Demon—O [you] who are [here] well at ease, why, I had gone to see our Mistress, Queen Hidimbā, whose heart is tormented by grief for her son

Demoness—Rudhirapriya, is not the grief of our Mistress Queen Hidimbā, yet allayed?

Demon—Whence can she have mitigation [of her grief]? Only she is being consoled with great difficulty by Queen Subhadrā whose agony is equal [to hers] owing to grief for Abhimanyu, and by Yājñaseni

राक्षसी—लुहिलपिआ, गण्ह एद हत्थिशिलक्कवालशचिअं अग्गमंशोवदंशम् ।
पिवाहि णवशोणिआशवम् [रुधिरप्रिय, गृहाणैतद्वस्तिशिर कपालमचित्तमग्रमा-
सोपदशम् । पिब नवशोणितासवम्]

राक्षसः—(तथा कृत्वा ।) वशागन्धे, अहं किअप्पहूद तुए शंचिअ लुहिलं
अग्गमशं अ [वसार्गन्धे, अथ कियत्प्रभूतं त्वया सचितं रुधिरमग्रमाम च ।]

राक्षसी—अले लुहिलपिआ, पूर्वशंचिअं तुम वि जाणाशि जेव्व, णवशंचिअं
णिणु दाव । भअदत्तशोणिएहिं कुम्मे शिन्धुलाअवशाहिं कुम्मे दुवे दुवदम-
च्छाहिवभूल्लिशावशोमदत्तवहीअप्पमुहाण णलिन्दाणं अण्णाणं वि पाकिदपुलि-
शाणं लुहिलमशोहिं पुलिदाइ घडशदाइ अशक्खाइं शन्ति मे गेहे [अरे रुधिरप्रिय,
पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं श्रणु तावत् । भगदत्तशोणितैः कुम्भः
सिंधुराजवसाभिः कुम्भौ द्वा द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबादहीकप्रमुखाणां नरेन्द्रा-
णामन्येषामपि प्राकृतपुरुषाणां रुधिरमासैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे।]

राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु । इमिणा दे
शुग्घलिणित्तणेण अज्ज उणं शामिणीए हिडिम्बादेवीए शविहाणेण अ प्पणह
मे जम्मडालिदम् । [साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः

Demoness—Take this condiment (*upadamśah*) of flesh about
the heart, collected in the skull of an elephant. Drink this
beverage of blood

Demon—(*So doing*) *Vasāgandhā*, how much blood and ex-
cellent flesh have been stored by you?

Demoness—O *Rudhirapriya*, you also know already the pre-
vious collection. Just listen to the new store. One pitcher
[filled] with the [profuse] blood of *Bhagadatta*, two pitchers
with the fat of the *Sindhu*-king and numberless hundreds of
vessels, filled with blood and flesh of kings, chief among
whom are *Drupada*, lord of the *Matsyās*, *Bhūriśravas*, *Soma-*
datta and *Bālīhika*, also of other ordinary men, there are
[lying] in my house.

Demon—(*Embracing [her] with gratification*) Bravo, good
house-wife, bravo! By this excellent housewifery of yours
and again by the command (*samvidhānam*) of our Mistress,
Queen *Hidimbā* [given] to-day, my poverty [which has con-

स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्ट मे जन्मदारिद्र्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाँए किदे । [रुधिरप्रिय, कौटुं स्वामिन्या संविधानं कृतम् ।]

राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिल-
प्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्र पिट्ठदोऽणुपिड्ठं शमले आहिण्डि-
दव्वं त्ति । ता तश्र अणुमग्गगामिणो हअमाणुशशेणिअणइदंशणप्पणहुबुभु-
क्खापिवाशश्र इह एव्व मे रागलोओ हुवाँअदि । तुम वि विशद्धा भविअ
लुहिलवशाहिं कुम्भशहश्रं शंचेहि । [वसागन्धे, आज्ञतः खल्वहं स्वामिन्या
हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्टं
समर आहिण्डितव्यमिति । तत्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबु-
भुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि विलम्बा भूत्वा रुधिरवसाभिः
कुम्भसहस्र संचिनु ।]

राक्षसी—लुहिलप्पिआ, किणिमित्तं कुमालभीमशेणश्र पिट्ठदो आहिण्डीअदि ।
[रुधिरप्रिय, किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्डयते ।]

राक्षसः—वशागन्धे, तेण हि शामिणा विओदलेण दुशराशणश्र लुहिलं पाटुं
पडिण्णादम् । तं च अहोहिं लल्लखरोहिं अणुप्पविशिअ पादव्वम् । [वसागन्धे,

tinued] from the birth has disappeared.

Demoness—Rudhirapriya, what kind of command has been given by our Mistress?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress, Queen Hidimbā thus: 'Rudhirapriya, from to-day you should wander on the battle-field exactly in the wake of my noble lord, Bhīmasena' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having vanished at the [mere] sight of a river of blood belonging to men killed Be you at ease on your part and store up a thousand of pitchers with blood and fat

Demoness—Rudhirapriya, for what purpose have you to wander in the wake of Prince Bhīmasena?

Demon—Vasāgandhā, by that Master [of ours, namely], Vṛkodara,, a vow of drinking the blood of Duśśāsana has

तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिर पातुं प्रतिज्ञातम् ।
तच्चात्माभी राक्षसैरनुप्रविश्य पातव्यम् ।]

राक्षसी—(सहर्षम्) शाहु शामिणीए, शाहु शुंशमिहाणे मे भत्ता किदे ।
[साधु स्वामिनि, साधु । सुसंविधानो मे भर्ता कृतः ।]
(नेपथ्ये महान् कलकलः ।)

राक्षसी—(आकर्ण्य । ससभ्रमम् ।) अले लुहिलपिआ, किं गु क्खु एशे महन्ते
कलअले शुणीअदि । [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते ।]

राक्षस —(दृष्ट्वा ।) वशागन्धे, एशे क्खु धिट्ठज्जुण्णेण दोणे केशेसु आक्क-
डिअ अशिवत्तेण वावादीअदि । [वशागन्धे एष खलु वृष्टद्युम्नेन द्रोण-
केशेष्वपिपत्रेण व्यापाद्यते ।]

राक्षसी—(सहर्षम् ।) लुहिलपिआ एहि । गच्छिअ दोणस्स लुहिल पिबस्स ।
[रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिर पिबाव ।]

राक्षसः—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एद । गलअं दहन्ते दहन्ते
पविशदि । ता किं एदिणा । [वशागन्धे, ब्राह्मणशोणितं खल्वेतत् । गल
दहद्दहत् प्रविशति । तस्मिन्नेतेन ।]

(नेपथ्ये पुन कलकलः ।)

been taken And that blood has to be drunk by me, a demon,
after having entered into his body

Demoness—Well [done], my Mistress, well [done] My
husband has been given a good command

(A great tumult behind the curtain)

Demoness—(Listening With confusion) O Rudhirapriya,
why indeed is this great uproar being heard?

Demon—(Seeing) Vasāgandhā, here indeed, Drona, having
been dragged by the hair is being killed by Dhṛṣṭadyumna
with a sharp sword

Demoness—(With glee) Rudhirapriya, come on Let us go
and drink the blood of Drona

Demon—(With fear) Vasāgandhā, this is indeed the blood
of a Brāhmaṇa [It] enters [the belly], burning the throat
[in so entering]

(Again an uproar behind the curtain)

१ ' शुचंविहाए (सुसविभाग.) ' अ.

राक्षसी—लुहिलपिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुधिर-
प्रिय, पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षसः—(नेपथ्याभिमुखमवलोक्य ।) वशागन्धे, एशे क्वु अशश्यामे आक-
ट्टिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अम्हेवि
वावादइशइ । ता एहि । अतिक्रमम्ह । [वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र
एत एवागच्छति । कदाचिद् द्वुपदसुतरोषेणामपि व्यापादयिष्यति । तदेहि ।
अतिक्रमावः ।]

(निष्क्रान्तौ ।)

प्रवेशकः

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा ।)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-

प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।

रवः श्रवणमैरवः स्थगितरोदसीकन्दर-

कुतोऽद्यसमरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

Demoness—Rudhirapriya, here again a great uproar is be-
ing heard.

Demon—(Looking towards the curtain) Here indeed Aśva-
tthāman, with his sharp sword drawn, is coming in this very
direction. Perhaps through anger against the son of Dru-
pada, he may kill us also Come on then We shall pass on
(Both go out)

END OF INTERLUDE

(Then enters Aśvatthāman with sword drawn, listening to
the uproar)

Wherefore [arises, so] frequently, in front [of me],
to-day, this unprecedented uproar from the ocean of the
battle-field—[the uproar] which resembles the echo of
the terrible and deep thunder of the Puṣkarāvartaka
clouds, agitated by the violent (*mahā*) winds of world-
destruction, which is fright-ful to the ear and which has
filled the hollow (*kandaram*) between heaven and earth? 4

१ 'शामिणीए हिडिम्बादेवीए आणात्ति कलेह्म (स्वामिन्या हिडिम्बादेव्या आज्ञप्तिं
कुर्वः ।)' ग-द.

(विचिन्त्य) ध्रुवं गाण्डीविना सात्याकिना वृकोदरेण वा यौवनदर्पादितिक्रान्त-
मर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते ।
तथा हि ।

यद् दुर्यौवनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् साप्रतम् ।
लोके सर्ववनुष्मतामधिपतेर्यन्चातुरूपं रुषः
प्रारब्धं रिपुवस्मरेण नियतं तत् कर्म तैतिन मे ॥ ५ ॥

(वृष्टतो विलोक्य ।) तत्कोऽत्र रथमुपनयतु । अथवा लमिदानीं मम रथप्रतक्षिया
सशस्त्र एवस्मि सज्जलजलवरप्रभाभासुरेण सुप्रग्रहविमलकलवौतःसरुणामुना
खड्गेन । यावत् समरभुवनवतराभि । (परिक्रम्य वामाक्षिस्पर्दनं सूचयित्वा ।)
अये, कथं ममापि नामाश्चत्त्याम्नः समरमहोत्सवप्रमोदनिर्भरस्य ज्ञानविक्रमदर्शन-
लालसस्यानिमित्तानि समरगमनविन्नमुत्पादयन्ति । भवतु । गच्छामि । (नावष्टम्भं

(*Deeply [vi] thinking*) Surely, my father, enraged by Gāṇ-
divin Sātyaki, or Vṛkodara, who has crossed his [proper]
bounds in the pride of youth, is acting in a way befitting his
prowess, leaving aside his [natural] love for pupils. So
indeed.

My father, the devourer (*ghasmara*) of enemies, has
no doubt, commenced that operation, which befits his
espousal of Duryodhana's cause, which is proper for his
adoption of arms [as his profession], which is worthy
of the prowess, [rendered] mighty on account of all the
missiles having been obtained from [Paraśu-] Rāma,
and which is appropriate to the wrath of the head of all
the bow-wielders in the world. 5

(*Looking behind*) Who then is here? Let [him] bring my
chariot. Or rather I must not (*alam*) wait for a chariot
now. Armed I am already with this sword, shining with
the splendour of a cloud filled with water and possessed of a
handle of pure gold which is easy to grasp. Let me just
descend on the field of battle. (*Moving about. Suggesting*
[*by proper gesticulations*] the *throbbing of the left eye*)
Oh, how, evil omens create obstacle in going to the field of
battle in the case of even me, Aśvatthāman, who am filled
with joy at the great festival of battle and who am longing
to witness [the display of] the valour of my father! Let it

परिक्रम्याग्रतो विलोक्य ।) कथमवधोरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जा-
वगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसा द्विरदतुरङ्गमचरणचारिणामगणित-
कुल्यशःसदृशपराक्रमव्रतानां रणभूमे समन्तादपक्रामतामयं महान्नादो बलानाम् ।
(निरूप्य) । हा हा धिक्कष्टम् । कथमेते महारथाःकर्णादयोऽपि समरात् पराङ्मुखा
भवन्ति । कथं नु तातागिष्ठितानामपि बलानामियमवस्था भवेत्* । भवतु संस्त-
म्भयामि । भो भो. कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः, कृतं
कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-

र्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।

अथ मरणमवश्यमेव जन्तोः

किमिति मुवा मलिनं यशः कुरुष्वे ॥ ६ ॥

be. I [will] go. (*Moving about with haughty steps and looking in front*) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, [the armies] that have disregarded their duty as a warrior class, that have discarded the veil of shame [so] proper for good men, that have [rendered] their hearts ungrateful (*laghu*) by forgetting the honour done to them by their master, that [usually] fight on elephants, horses and foot [but] that [now] care not for their vows of valour [so] commensurable with the [established] reputation of their families. (*Observing*) Alas, alas, fie, woe! How even these great chariot-warriors, Karna and others, turn their faces away from the battle-field! How possibly could this be the plight of armies, though commanded (*adhīsthita*) by my father? Well, I shall stop [them] Oh, you, kings, the great mountains [expected] to protect the coastline (*velā*) of the ocean in the form of the Kaurava hosts enough, [surely] enough of this thoughtlessness in leaving the battle-field.

If having abandoned (*apāsya*) the battle-field there were no fear of death, then (*iti*) it would be reasonable to go away elsewhere from here But (*atha*) death, as you know (*eva*), necessarily overtakes [every] creature. Why then (*iti*) do you make your reputation sullied for nothing?

6

अपि च ।

अस्त्रज्वालाग्लिहप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णाल संभ्रमेण वज्र कृप समरं मुञ्च हार्दिक्य शङ्का
तार्ते चापद्वितीये वहति रणधुर को भयस्नावकाशः ॥ ७ ॥

(नेपथ्ये ।) कुतोऽबापि ते तातः ।

अश्वत्थामा—(श्रुत्वा) किं ब्रूय— ‘कुतोऽबापि ते तातः’ इति । (स्रोषम् ।
आः क्षुद्रा भीरव , कथमेवं प्रलपता व. सहस्रधा न दीर्गमनया जिह्वया ।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का

वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।

छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः

पाप पापाः कथयत कथ शौर्यराशे. पितुर्मे ॥ ८ ॥

Moreover,

When my father, who acts the part of the submarine fire within the ocean-resembling hostile armies, which are consumed (lit licked) by his missiles that resemble flames, and who is the head of all the best bow-wielders, is here standing [in the capacity of] the Commander of the forces, Karṇa away with excitement, Kṛpa, go to the battle-field, Hārdikya, give up [all] fear. What scope is there for fear, while my father, with his bow for his companion, is bearing the brunt of the battle? 7

(Behind the curtain) Where is your father even now?

Asvatthāman—(Listening) What say you—‘Where is your father even now?’ (With rage) Ah, mean cowards, how is it that your tongue does not get shattered in a thousand ways, as you rave in this way?

The twelve suns have not arisen to burn down the universe with their blazing rays; nor have the seven winds, [each] divided into seven [that is, forty-nine in all] begun to blow in every quarter; the sky has not been overcast with clouds headed by the Puṣkarāvartakas. How [then, O] wretches, do you report evil tidings regarding my father, the heap of bravery? 8

(प्रविश्य सञ्चान्तः सप्रहारः ।) सूतः—परित्रायतां परित्रायतां कुमारः ।
(पादयोः पतति ।)

अश्वत्थामा—(विलोक्य ।) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु
त्रेलोक्यत्वाणक्षमस्य सारथिरसि । किं मत्तः परित्वाणामिच्छसि ।

सूतः—(उत्थाय । सकरुणम् ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(सावेगम् ।) किं तातो नामास्तमुपगतः ।

सूतः—अयं किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः ।)

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः सास्त्रम् ।) हा तात, हा सुतवत्सल, हा लोकत्रयैक-
वनुर्यर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, कासि । प्रयच्छ मे प्रति-
वचनम् ।

सूतः—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचिता विपत्तिमुपगते पितरि
व मपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

(*Entering in excitement and with wounds on*) Charioteer—
Let the Prince protect [me], protect [me]. (*Falls at his feet*)

Asvatthāman—Oh, how, [he is] Asvasena, the charioteer of
my father! Worthy Sir, why, you are the charioteer of one
who is capable of protecting the three worlds! Why [then]
do you seek protection from me?

Charioteer—(*Rising Pathetically*) Where is your father
even now?

Asvatthāman—(*With agitation*) Has my father, tell me
(*nāma*), met his ruin?

Charioteer—What then?

Asvatthāman—Alas, father! (*Faints away*)

Charioteer—Prince, take courage, take courage

Asvatthāman—(*Regaining consciousness With tears*)
Alas, father, alas, [so] affectionate towards his son, alas,
the chief bow-wielder in the three worlds, alas [you] who
loved to accept the all-in-all of Jāmadagnya, namely, his
missiles, where are you? Give me a reply [to my lamenta-
tions]

Charioteer—Prince, away with the extreme vehemence of
sorrow Your father having met death (*vipattiḥ*), worthy
of a warrior, you also be happy, having crossed the ocean
of sorrow just with the heroism worthy of him [namely, a
warrior].

अश्वत्थामा—(अश्रूणि विमुञ्च ।) आर्य, कथय कथय कथं तादृग्भुज-
वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणा गुरुगदा भीमप्रिय. प्राप्तवान्
सूतः—शान्तं पापं शान्त पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ।

सूत—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापयं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यत खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूत. —कुमार,

Asvatthāman—(*Shedding tears*) Worthy Sir, tell [me],
tell [me], how even my father, the ocean of that kind of
bravery of arms, possibly met his death?

Did he, who loved Bhīma [so much], obtain from
Bhīma [a blow with] his terrific mace, as a gift to the
preceptor? 9 a

Charioteer—May sin be allayed, sin allayed!

Asvatthāman—

Was he [then], who was so compassionate to his
pupils, overpowered by Jishnu [that is, Arjuna], who
[probably had then] abandoned [all] moral precepts? 9 b

Charioteer—How will this happen?

Asvatthāman—

Was he brought within the sharp range of the edge of
of his Sudarśana by Govinda? 9 c

Charioteer—This also has not happened

Asvatthāman—

Indeed, I fear not death of my father at [the hands
of] another fourth person besides these? 9 d

Charioteer—Prince,

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः .
किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।
शोकोपरुद्धद्वयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहित रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारण शोकस्यास्त्रपरित्यागस्य वा

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूत —श्रूयताम् । (अश्रूणि विमुच्य ।)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वरं शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनय प्रत्ययात्तस्य राज्ञः

राज्ञाण्याजौ नयनसलिलं चापि तुल्य मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृयामदर्शपरित्यक्तजीवित, हा

Can even these bear comparison in battle with him, who holds a great weapon in his hand and is enraged, as with Dhūrjati? But when, with his heart blocked with sorrow, he laid down his weapon, then the enemy perpetrated the extremely atrocious deed on him 10

Asvatthāman—But what was the cause of his sorrow, or the abandonment of weapon?

Charioteer—Why, the Prince himself [was] the cause!

Asvatthāman—How possibly could I myself [be the cause]?

Charioteer—Listen (*Shedding tears*)

Having said distinctly 'Asvatthāman is killed,' the son of Prthā [that is, Yudhishthira], the [well-known] truth-speaker, uttered as I learn (*kila*), in an indistinct tone (*svaram*), as a supplement [to his sentence] (*śeṣe*) [the word] 'the elephant' Having heard that, he [namely, Drona], who held his son [so] dear, relying on [the testimony of] that King, dropped down simultaneously his weapons and his tears in the [midst of] the] battle. 11

Asvatthāman—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain gave

शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । (रोदिति ।)

सूतः—कुमार, अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन

तात त्वया सह शरैरसवो विमुक्ता ।

जीवाम्यहं पुनरहो भवता विनापि

क्रूरेऽपि तन्मयि मुग्धा तव पक्षपात ॥ १२ ॥ (मोहमुपगतः ।)

सूत —समाश्वसितु समाश्वसितु कुमार ।

(ततः प्रविशति कृपः ।)

कृपः—(सेद्वेग नि श्वस्य ।)

विकसानुज कुरुपति विगजानशत्रुं

विग्भूषतीन् विफलशस्त्रभृतो विगस्मान् ।

केशग्रह खलु तदा द्रुपदात्मजाया

up your life for me, alas, heap of heroism, alas [you] who were fond of your pupils, alas, [you] who had a partiality towards Yudhishthira (*Weeps*)

Charioteer—Prince, enough of the undignified conduct (*kārpanyam*) in the form of [indulging in] excessive sorrow

Asvatthāman—

Having heard the false [news of] my death, you father, who were [so] affectionate towards your son, abandoned your life along with your arrows But I, oh, [alas], am alive even without you! In vain then was your partiality towards me, though [so] cruel' 12

(*Faints away*)

Charioteer—Let the Prince take courage, take courage.

(*Then enters Kṛpa*)

Kṛpa—(*Sighing with grief*)

Fie upon the Lord of the Kauravās along with his brothers, fie upon Ajātsatru; fie upon the kings that have held heir arms in vain; fie upon us [all], who, indeed, witnessed, as though we were [so many] pictures,

द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत्कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथ वा हिमवत्सारगुरुचेतसि
ज्ञातलोकास्थितौ तस्मिन् खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमस-
द्वशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।

केशप्रह्ने द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य ।) तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । (उपसृत्य ससन्नम् ।)
वत्स, समाश्वसिहि ।

अश्वत्थामा—(संज्ञा लब्ध्वा । सन्नम् ।) हा तात, हा सकलमुवनैकगुरो,
(आकाशे ।) युधिष्ठिर, युधिष्ठिर,

आ जन्मनो न वितथं भवता किलोर्के

न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।

the seizure of the hair of the daughter of Drupada at
that time, and of Drona to-day 13

How then can I possibly [bear] to see dear (*vatsah*) *Āśvat-
thāman* to-day? Or rather, I do not indeed, expect vehe-
mence of grief in him, whose heart is large and is possessed
of the strength of the *Himālaya* mountain and who under-
stands the [usual] state of affairs in the world But I do
not know what he will set about on hearing the undeserved
insult to his father.

Or rather,

Here is already (*tāvat*) [to be seen] on earth, the
dreadful result of one [seizure of hair] [And now]
when this second seizure of hair [has taken place], cer-
tainly the subjects are [sure to become] extinct 14

(*Observing*) Here then is my dear boy I shall just approach
him (*Approaching. With flurry*) Dear boy, take courage,
take courage.

Asvatthāman—(*Recovering *consciousness With tears*)
Alas, father, alas, the one preceptor of the whole world' (*In
the air*) *Yudhisthira*, [you] *Yudhisthira*!

From your [very] birth, they say (*kīla*), you never
told a lie Since you hate no one, therefore you are called
Ajāyasatru [that is, one who has no enemy] How was
all that, quite at one step, through the defect in *my* for-

ताते गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकण्ड एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । स्वाध्यायम् ।) मातुल, मातुल,
गतो येनाय त्व सह रणमुव सेन्यपतिना
य एक शूराणा गुरुसमरकण्डूनिकषण ।
परीहासाश्वित्राः सततमभवन् येन भवतः
स्वसु श्लाघ्यो भर्ता क्व नु खलु मातुल गत ॥ १६ ॥

कृप —वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सल
तातमेवानुगच्छामि ।

कृप —वत्स, अनुपपन्नमीदृश व्यवसित भवद्विद्यानाम् ।

tune, thrown away (*nnasta*) [to the winds by you, when dealing] with my father, who was your preceptor and was [at best] an excellent Brāhmaṇa? 15
Charioteer—Prince, here your maternal uncle, Sāradvata, is standing at your side

Asvatthāman—(*Looking at his side. With tears*) Maternal uncle, maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has that praiseworthy husband of your sister gone?—[the husband] with whom, as the General of the armies, you went to the battlefield to-day, who was the one means of removing (*nikasanah*) the tremendous ich of the brave for fight and with whom you always used to have varied jokes.

Kṛpa—You certainly (*eva*) understand what should be understood [on such occasions] Therefore, away with the extreme vehemence of sorrow.

Asvatthāman—Maternal uncle, I have already (*eva*) given up lamentation. Here I follow my father himself, who was [so] affectionate towards his son.

Kṛpa—Dear boy, unbecoming is such course of conduct to men of your type.

१ 'परिगत । परिगन्तव्यः एव भवान् ।' ग.

सूतः—कुमार, अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।

करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृप —वत्स, यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत्पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।

तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूत —आयुष्मन्, यथैव मातलस्ते शारद्वत कथयति तत्तथा ।

अश्वत्थामा—आर्य, सत्यमेवैदम् । किंत्वतिदुर्वहत्वाच्छोकमारस्य न शक्नोमि तातविरहितं क्षणमपि प्राणान् धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथावि-

Charjoteer—Have done with [such] extreme rashness

Asvatthāman—Worthy Sāradvata

Through fear of separation from me, my father went to the other world from here I shall [therefore] accomplish for that loving father permanent immunity from separation [by following him in death] 17

Kṛpa—Dear boy, as long as [the nature of] mundane existence is [what it is], so long this custom (*yātrā*) of society is indeed well-known, [namely], that fathers are to be served by sons even in both the worlds See

Would it be continuing to live, or otherwise [that is, by putting an end to your life as you intend], that you would be able to be of service (*upakārah*) to him by offering cavityful [of water] as libation, by [other] religious rites (*ketanam*) and by Śrāddha-performances? 18

Charioteer—Long-lived one, exactly as your maternal uncle Sāradvata says, so it is.

Asvatthāman—Worthy Sir, this is indeed true But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore, I shall go to that very region

१ 'करोमि विरहं तस्य वत्सलस्य कथं पितुः' । ग-इ.

धमपि पितर द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य ।) कृतमयापि
शस्त्रग्रहणाविडम्बनया । भगवन् शस्त्रं,

गृहीतं येनासीत् । परिभवमयान्नोचितमपि
प्रभावाद्यस्याभून् खलु तव काश्चिन् विषयः ।

परित्यक्तं तेन त्वमासि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्रं त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति)

(नेपथ्ये ।) भो भो राजान्, कयमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभ-
वममुना नृशसेन प्रयुक्तमुपेक्षन्ते ।

अश्वत्थामा—(आकर्ण्य । शनैः शनैः शस्त्रं स्पृशन् ।) किं गुरोर्भारद्वाजस्य
परिभवः

(पुनर्नेपथ्ये ।) आचार्यस्य त्रिमुग्धगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजो नयनसलिलक्षालिताद्राननस्य ।

where I shall see my father, though reduced to that condi-
tion [namely, that of death] (*Observing his sword in rising
and thinking*) Enough of the mockery of continuing to hold
a weapon even now [O] divine weapon,

He, by whom you were taken up through fear of [re-
ceiving] insults [at the hands of warriors], though you
were unfit [to be taken up by him], and by whose
prowess there was indeed none who could not be your
province, has [now] abandoned you through grief for
his son, but not through fear. Since [O] weapon, I shall
also cast you off, [therefore] may bliss befall you! 19
(*Desires to cast off*)

(*Behind the curtain*) O you kings, how is it that you all are
indifferent to the insult offered by this murderous man
(*nṛśamsa*) to the preceptor, the son of Bharadvāja?

Asvatthāman—(*Listening Grasping the weapon slowly and
slowly*) What, an insult to the preceptor, the son of Bharad-
vāja!

(*Again behind the curtain*)

Having laid his hand on the head, hoary with age, of
the preceptor, Droṇa, the teacher of the three worlds,
who had cast aside his weapon in the battle through
grief and whose face was washed and [consequently]

मौलो पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
घृष्टबुध्नः स्वशिविरमयं याति सर्वे सहध्वम् ॥ २० ॥

(सक्रोध सकम्पं च कृपसूतौ दृष्ट्वा ।) किं नामेदम् ।

प्रत्यक्षमात्तधनुषा मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूत—(स्मयम्) कुमार, आसीदय तस्य तेजोराशेर्देवस्य नवः परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरि-
त्यागात्तथाविधेन क्षुब्धेणात्मा परिभावितः । अथ वा

wet with tears from his eyes, and having perpetrated
a murderous act, Dhrstadyumna here is proceeding to
his camp [Can you] all bear [this]? 20

*Asvatthāman—(Looking at Krpa and the Charioteer with
rage and tremor) What possibly does this mean?*

Was [it really that] a weapon [was] used, before the
[very] eyes of kings that were armed with bows, on my
father's head that had surpassed the Kāśa flowers [in
whiteness] with its crown (*maulih*) characterised by
the grey of age (*palitan*)—[my father] who was obser-
ving a vow similar to *prāyopaveśa* [that is, sitting with-
out food with a view to court death] and who held no
weapon in his hand? 21

Krpa—Dear boy, thus, as I learn, people say

*Asvatthāman—Was the head of my father rudely touched
by [that] evil-souled [man]?*

*Charioteer—(In fear) Prince, such insult was suffered
(avatārah) for the first time, by that divine personage, who
was a heap of lustre*

*Asvatthāman—Alas, my father, alas, [you] who loved your
son [so well], you allowed your soul to be insulted by a
mean fellow of that kind, by renouncing your weapon for
my sake, unfortunate as I am. Or rather,*

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
 शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
 स्फुरदिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो—
 ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालपसद,
 तात शस्त्रग्रहणविमुख निश्चयेनोपलभ्य
 त्यक्त्या शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
 अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
 तूलोत्क्षेपप्रलयपवन किं न यात स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, मानुजस्य ते
 किमनेनापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्वचेतमा । अर्जुन, सात्यके
 बाहुशालिन् वृकोदर, माधव, युक्त नाम भवता सुरामुरमनुजलोकेकधनुर्धरस्य

When, with his mind blinded by grief, he renounced
 [all anxiety about] his body in the fore-front of the
 battle-field, a dog, or a crow, or the son of Drupada,
 might touch his head [with impunity]. But (ca) here
 I plant my very foot on the head of that enemy, who is
 intoxicated with the pride (*madah*) of his wealth in
 the form of the numerous, shining divine missiles, not
 [however, shall I condescend to lay] my hand [on his
 head, as he did in the case of my father]. 22

Ah, evil-souled wretch of a Pāñcāla,

While you, knowing for certain that my father was
 averse to using his weapon, were indeed, laying your
 hand on his head, leaving aside [all] scruples, did not
 [then] Aśvatthāman, holding a bow in his hand, occur
 to your memory, as [being capable of proving himself
 to be] the wind of world-destruction for blowing away
 the cotton in the form of the forces of the Pāṇḍus and
 the Pāñcālas? 23

Yudhiṣṭhira, Yudhiṣṭhira, [you] who have no enemies,
 who never tell a lie, son of Dharma, what injury had he
 [namely, Drona] done to you along with your brothers? Or
 rather, why call upon him whose mind is untruthful and
 naturally crooked? Arjuna, Sātyaki, Vṛkodara, shining with
 your [stout] arms, Mādhava, was it really proper for you
 to remain indifferent when this brute of a man, the blot on

द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपद-
कुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् । अथ वा सर्व एवैते
पातकिनः । किमेतैः ।

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातक
मनुजपशुभिर्निर्मयार्दैर्भवद्भिरुदायुवै ।
नरकरिपुणा सार्वं तेषा समीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशा बलिम् ॥ २४ ॥

कृपः—वत्स, किं न सभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्राम-
कोविदे भवति ।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागवेयाः क्षत्रियापसदा,
पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद्रामेण श्रुतिमुपगतं तन्न भवताम् ।
किमद्याश्वत्थामा तदरिरुधिरासारविघस
न कर्म क्रोधान्व. प्रभवति विवातु रणमुख ॥ २५ ॥

the family of Drupada, was touching the head of a Brāhma-
mana, the sole bow-wielder in the worlds of gods, demons
and men, of advanced age, the preceptor of all, and espe-
cially *my* father Or rather all these are sinners without
exception (*eva*). Why speak of them?

Here, I offer an oblation to the quarters with blood,
fat and flesh of [all] those of you, including Bhīma and
Kīrītīn, and not [even] excluding the Enemy of Naraka
[that is, Kṛṣṇa], who, brutes of men and void of [all]
moral bounds as you are, perpetrated, allowed, or wit-
nessed this great sin, with weapons ready [in your
hands] ! 24

Kṛpa—Dear boy, what is not possible in you, who shine with
your [powerful] arms, who are equal to Bhāradvāja [in
prowess] and who are well-versed in a number of divine
missles?

Aśvatthāman—O you wretches of Kṣatriyas, Pāṇḍavas,
Matsyās, Somakās and Māgadheyās,

Has not that which [Paraśu-] Rāma did with his axe
shining like blazing fire, when the head of his father
was touched, reached your ear? Is not Aśvatthāman,
blinded with rage, able to accomplish to-day, in the fore-
front of the battle, a [similar] feat in which a shower
of his enemies' blood would serve as food (*vighraśah*)
[to demons, goblins etc.]. 25

सूत, गच्छ त्व सर्वोपकरणै साग्रामिकै. सर्वायुधैरुपेत महाहव्यक्षणे नामास्स-
त्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमार । (निष्क्रान्तः ।)

कृपः—वत्स, अश्वप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं
कोऽन्यस्त्वामन्तरेण शक्त प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमत परम् ।

कृपः—सैनापत्येऽभिपिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिंचित्कर च ।

कृपः—वत्स, न खलु परतन्त्रं नाकिंचित्कर च । पश्य ।

भवेदभीष्ममद्रोण धार्तराष्ट्रबलं कथम् ।

यदि तत्तुल्यैकक्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौहि-
ष्ठिरबलम् । तदेव मन्ये परिकल्पिताभिषेकोपकरण कौरवराजो न चिरात्त्वामे-

Charioteer, go you Bring our chariot, called Mahāhavalak-
ṣaṇa, equipped with all implements [and] all weapons use-
ful in battle

Charioteer—As the Prince commands. (Goes out).

Kṛpa—Dear boy, in the case of this dreadful fire of insult,
which necessarily deserves to be avenged, who else from
amongst us all, except yourself, is able to counteract
[it successfully] ? But—

Asvatthāman—What [is it that you want to say] after this?

Kṛpa—I desire to make you descend on the field of battle
after installing you to the [supreme] command of the army.

Asvatthāman—Maternal uncle, this depends upon another
and is moreover (ca) not of much consequence

Kṛpa—Dear boy, [it is] not indeed dependent on another
and not also unimportant See.

How will the army of the son of Dhṛtarāṣṭra fare,
[now that it is] without Bhīṣma and without Droṇa, if
you, who move in an orbit (lakṣā) similar to theirs are
not appointed to its yoke?

26

Even the three worlds would not be able to stand in the way
of a person like you, when he had girded up his loins; what
then (punar) the army of Yudhiṣṭhira? Therefore, thus
I think that the lord of the Kauravas, having made ready

वाम्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येवं त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतिकारज-
लावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंप्रहण-
प्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । (परिक्रामतः ।)

(ततः प्रविशतः कर्णदुर्योधनौ ।)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं

बाहुभ्या ब्रजति धृतायुधप्लवाम्याम् ।

आचार्यः सुतनिधन निशम्य संख्ये

* किं शस्त्रप्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्सज्जेति । यतः शोकान्बमनसा तेन विमुच्य

the necessities of installation, is waiting in expectation of just your arrival in not a very long time.

Asvatthāman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation. Therefore, I shall go and allay the torment of the lord of the Kurus, whose mind must have been pained at the death of my father, by offering him the consolation of my solicitude (*pranayah*) to accept voluntarily the office of the Commander-in-chief of his army.

Kṛpa—So this should be. Therefore let us go to that very region.

(They both walk about)

(Then enter Karna and Duryodhana)

Duryodhana—King of the Angas,

A spirited man goes beyond [the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavah*) of weapons. How was it [then] that the Preceptor, having heard the death of his son in the battle, renounced his weapon, when it was [really] the time to take it up [for vigorous use] ? 27

Or rather, well has it been said by the learned that one's nature cannot be renounced. Since, with his mind blinded

क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः ।

कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्णः—एवं किलास्याभिप्रायो यथाश्रुत्यामा मया पृथिवीराज्येऽभिप्रेतव्य इति । तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः—(सशिरःकम्पम् ।) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्पर-क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः ।

दुर्योधनः—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

by grief, he gave up the sternness belonging to the character of a warrior and adopted the mildness [so] natural to the Brāhmaṇa character.

Karna—Your Majesty, not indeed is this so !

Duryodhana—How then [can this action be accounted for] ?

Karna—Thus, I hear, was his intention, namely that he should crown Aśvattāman King of the [whole] earth. Thinking that owing to his death it was useless for him, an old Brāhmaṇa as he was, to bear arms [any longer], he did so.

Duryodhana—(With a nod of his head) Thus this was !

Karna—And with this intention he remained indifferent when the principal men [on our side] were slain, [all the while] expecting the mutual destruction of the [entire] body of princes who had commenced a great war by siding [some] with the Kauravas and [some] with the Pāṇḍavas.

Duryodhana—This is reasonable.

Karna—Moreover, Your Majesty, even Drupāda, who knew his intention since their childhood, did not vouchsafe him residence in his kingdom.

Duryodhana—Good, King of the Aṅgas, good. Cleverly has this been said [by you].

कर्णः—न चायं ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

दुर्योधनः—एवमेतत् । कः सदेहः ।

दत्त्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।

सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—(विलोक्य) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्या न्यग्रोवच्छाया-
यामुपविष्टस्तिष्ठति । तदुपसर्पाव ।

(तथा कृत्वा ।) उभौ—विजयता कौरवेश्वर ।

दुर्योधनः—(दृष्ट्वा ।) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्ष्य कृपं प्रति ।)

गुरो, अभिवादये । (अश्वत्थामानमुद्दिश्य ।) आचार्यपुत्र,

एह्यस्मदर्शहृतात परिष्वजस्व

क्लान्तेरिर्मैर्म निरन्तरमङ्गमङ्गौः ।

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते

शोकेऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्व उपवेशयति) ।

Karna—This is not the opinion of me alone Other learned men also do not think this matter to be otherwise

Duryodhana—Thus was this! What doubt is there?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, while the king of the Sindhus was being slain by Kīrītīn? 28

Kṛpa—(*Observing*) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karna] Let us then move near [them]. (*Having done so*) **Both**—May victory attend the Lord of the Kauravas!

Duryodhana—Oh, how, Kṛpa and Aśvatthāman (*Coming down from his seat To Kṛpa*) Worthy Sir, I salute you (*Referring to Aśvatthāman*). Son of the Preceptor

Come, [you] whose father was killed in our cause, closely embrace my body with your languid limbs This touch of your arms, [so] like that of your father's, undergoes a change in our hair even in the midst of our grief. 29

(*Having embraced him, makes him sit by his side*)

(अश्वत्थामा बाष्पमुत्सृजति ।)

कर्णः—द्रोणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे

शस्त्रे, यथा तव गुरुः स तथा ममापि ।

किं तस्य देहनिधने कथयामि दु खं

जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स यथाह कुरुपातिस्तथैवेतत् ।

अश्वत्थामा—राजन्, एव पक्षपातिनि त्वयि युक्तमेव शोकभारं व्यूक्तुम् । किंतु

मयि जीवति यत्तातः केशग्रहमवाप्तवान् ।

कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणं स्पृहाम् ॥ ३१ ॥

कर्णः—द्रोणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्र-
मुत्सृजता तादृशमिव स्यामात्मा नीतः ।

(*Asvatthāman sheds tears*)

Karna—Son of Droṇa, have done with throwing yourself too much in the fire of grief.

Duryodhana—Son of the Preceptor, what is the difference between us two as far as this great ocean of calamity is concerned. See.

To you he was father, to me he was father's dear friend, just as he was your preceptor in [the knowledge of using] the arms, so of me too. How can I describe my grief at the destruction of his body? Conceive it, you yourself, with your mind whose sorrow is great! 30

Kṛpa—My boy, as the lord of the Kurus says, just so is this.

Asvatthāman—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow. But,

When, I being alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons? 31

Karna—Son of Droṇa, what could be done in this case when he himself, who was [really] the cause of the protection of all from insults, reduced himself to that condition by renouncing his weapon?

१ 'पुत्रेभ्यःपुत्रिण' इति पाठो दृश्यते कुत्रचित्

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयतां यत्क्रियते ।

यो यः शस्त्रं बिभर्ति स्वमुजगुरुमदः पाण्डवीनां चमूनां

यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्या गतो वा ।

यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः

क्रोधान्वस्तस्य तस्य स्वयमपि जगतामन्तकस्योन्तकोऽहम् ॥ ३२ ॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् हृदाः पूरताः ।

क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।

तान्येवाहितशस्त्रघस्मरगुरूप्यह्नाणि भास्वन्ति मे

यद्रामेण कृतं तदेव कुरुते द्रौणायनि क्रोधन ॥ ३३ ॥

दुर्योधन — आचार्यपुत्र, यस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम् ।

Asvatthāman—King of the Angas, what do you say?—
What can be done in this case? Hear what can be done!

Blinded with rage, I shall be the destroyer of every one, who carries a weapon in the great pride of [the strength of] his arms among the Pāṇḍavas, of every one who belongs to the Pāṇḍava family, whether a child, or advanced in age, or lying on the bed in the form of the [mother's] womb, of every one who was a witness to that deed, of every one who opposes me (*pratīpa*) as I move on the battle-field, and of even the Destroyer of the worlds 32

Moreover, O Karna, pupil of the son of Jamadagni

This is the same region where pools were filled with the waters of the blood of his enemies [by Paraśurāma], the insult, [coming] exactly from a member of the warrior caste, is of the same kind [consisting as it does of] the seizure of the hair of the father, I possess the same shining missiles, mighty and voracious of the enemies' weapons. The infuriated son of Droṇa will do the very thing that was done by Rāma 33

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, such as you do not share with anybody else?

कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमच्यवासीतः समरभरः । तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तु लोकत्रयमपि समर्थः । किं पुनर्यौधिष्ठिरबलम् । अतोऽभिषिच्यता सैनापत्ये ।

दुर्योधनः—सुष्ठु युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थं नैवोपेक्षितुं युक्तम् । अस्यापि तदेवारिकुलमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-

मकेशवमपाण्डवं भुवनमद्य नि.सोमकम् ।

इयं परिसमाप्यते रणकथाद्य दो.शालिना-

मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

Krpa—Your Majesty, very great indeed is the responsibility of war that the son of Drona has determined to bear. Therefore, I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then the army of Yudhishthira? Therefore, let him be installed in the position of the Commander of your armies.

Duryodhana—Good, a proper thing has been said by you. But this thing has already been promised to the king of the Angas.

Krpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Angas, to pass over this [Aśvattāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He also has to chastise the same family of enemies. Hence, will it not cause him grief?

Asvatthāman—Your Majesty, why deliberate upon what is proper and what improper even now?

To-day you will sleep during the night [so free from anxiety that you will have to be] awakened with efforts by means of eulogies [sung by the bards]. To-day the world [will be rendered] void of Keśava, of the Pāndavas and of the Somakas. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed to-day. 34

कर्णः—(विहस्य ।) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः किं तु दुःखोपहतः शोकावेगवशाद्ब्रवीमि न पुनर्वीरजनाविक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरण-मुचितं नैवविधाः प्रलापाः ।

अश्वत्थामा—(सक्रोधम् ।) अरे रे रावागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुध

संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।

जातोऽहं स्तुतिवशकीर्तनविदा किं सारथीनां कुले

क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत् ॥ ३५ ॥

Karna—(Laughing) This is easy to say, [but] difficult to accomplish. Many in the Kaurava army are competent to achieve this.

Asvatthāman—King of the Āngas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of casting aspersion on [other] warriors.

Karna—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field with the weapon as his companion, [but] not ravings of this kind.

Asvatthāman—(In anger) O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Asvatthāman, when grieved! See

Is my weapon void of efficacy, like yours, owing to the effect of the utterance of a curse by the preceptor? Have I even now come away, abandoning the battle-field in fear, as you have done? Am I born in the family of charioteers, who [only] know how to repeat the genealogies [of kings] and to praise [them]?—That I shall avenge a wrong done by an insignificant enemy with tears [and] not with a missile!

कर्णः—(सक्रोधम् ।) अरे रे वाचाट, पृथाशस्त्रग्रहणदुर्विदग्ध, बटो,
निर्वीर्यं वा सर्वीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।

दैवायत्त कुले जन्म मदायत्त तु पौरुषम् ॥ ३७ ॥

अश्वत्थामाः—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत,
आयुधानभिज्ञ, तातमप्यविक्षिपसि । अयं वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने

कृतं यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।

परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः

पृथासूनु साक्षी त्वमसि रणभीरो कः नु तदा ॥ ३८ ॥

कर्णः—(विहस्य ।) एव भीरुरहम् । त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य

Karna—(*In anger*) O you braggart, foolishly puffed up with
the arms which you carry in vain, [O] chap,

Whether void of efficacy, or possessed of it, I did not
renounce my weapon, as your father, shining with his
arms, did, in fear of the Pāncāla prince ! 36
Moreover,

Whether a charioteer, or a charioteer's son, or who-
ever [else] I am, [that is of no consequence] Birth in
a [noble] family depends on fate, but manliness de-
pends on me ! 37

Āśvatthāman—(*In anger*) O you blot on the family of the
wheel-wright, O [you] who were [merely] a burden to the
womb of Rādhā, [you] who are ignorant of the use of
weapons, you vilify even my father ! Or rather,

Whether he was cowardly or brave, the strength of
his arms is known in the three worlds What he did
everyday in the war, this earth knows In the matter
as to how he renounced his weapon, that son of Prthā,
the keeper of the vow of truth, is the witness Where,
tell me (*nu*), O coward on the battle-field, were you
then ? 38

Karna—(*Laughing*) Thus cowardly I am ! But I do not
know what *you*, having remembered your father, who was

त्वं पुनर्विक्रमैकरसं । तव पितरमनुस्मृत्य महान् मे सशयो जातः । ग-द-

न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,
यदि शस्त्रमुञ्चितमशस्त्रपाणयो
न निवारयन्ति तित्तिरुदुग्युधान् ।
यदनेन मोलिदलनेऽप्युदासित
सुचिरं स्त्रियेव नृपचक्रसनिधौ ॥ ३९ ॥

अश्वत्थामाः—(सक्रोधं सकम्प च ।) दुरात्मन् राजबल्लभ, प्रगल्भ, सूतापसद
असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाभ्यायमानस्य वामः

शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति ।)

कृपदुर्योधनौ—गुरुपुत्रं मर्षय मर्षय । (निवारयतः ।)
(अश्वत्थामा चरणप्रहारं नाटयति ।)

heroism pure and simple, would do' A great doubt [about this] has sprung in me Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapons in their hands, ward off enemies [who advance] with uplifted weapons,—that this [man] remained inactive for a long time, like a woman, in the presence of the [entire] circle of princes, even when, with his head was being cut off? 39

Asvatthāman—(With anger and with tremor) Villain, favourite of the king, audacious, wretch of a charioteer, talker of nonsense,

That father of mine did not to-day ward off the hand of the son of Drupada somehow, whether because he was grieved, or whether because he was cowardly. [But] here this left foot [of mine] is planted on your head, [you] who are being inflated with the pride of the strength of your arms Ward this off [if you can] 40

(Gets up to do so)

Krpa and Duryodhana—Preceptor's son, forbear, forbear (They prevent him)

(Asvatthāman gesticulates stroke with his foot)

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,
जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।

अनेन दहनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता ।
(यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् ।)

अद्य मिथ्याप्रातिज्ञोऽसौ किरीटी क्रियते मया ।

शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—आचार्यपुत्र, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, सूतपुत्र, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः ।
सूतापसदो धृष्टद्युम्नपक्षपालेव ।

Karna—(*Getting up in anger Drawing his sword*) O villain, contemptible Brāhmana, self-boaster,

I grant that you are not to be killed on account of your caste But this foot [of yours], which has been raised, you will see fallen on the ground, cut off with this sword !

41

Asvatthāman—O fool, am I not to be killed owing to my caste, as you concede (*kāman*)? Here I renounce my caste! (*Cuts off his sacred thread And again in anger*)

To-day I make Kṛiṭin false to his solemn declaration! Take up your weapon, or give it up and fold your hands on your head

42

(*Even both, drawing their swords, become ready to strike at each other Kṛpa and Duryodhana prevent them*)

Duryodhana—Son of the Preceptor, have done with taking up the weapon

Kṛpa—Dear son of charioteer, have done with taking up the weapon

Avsatthāman—Maternal uncle, [O] maternal uncle, why do you ward [me] off? This wretch of a charioteer also, who is audacious [enough] to vilify my father, is indeed a partisan of Dhṛstadyumna

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षिताना मन्दाना धीरसत्त्वैरवज्ञया ।

अत्रासिताना क्रोधान्धैर्मवलेषा विकत्यना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसु-
लभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा सत्त्वमेन ताताधिक्षे-
पकारिण दुरात्मान मत्त. परिरक्षितुमिच्छसि तदुभयमपि धृष्टैव ते । पश्य ।

पापप्रियस्तव कथं गुणिन सखाय

सूतान्वय शशधरान्वयसंभवस्य ।

हन्ता किरीटिनमह नृप मुञ्च कुर्या

क्रोधादकर्णमपृथ्यात्मजमद्य लोकम् ॥ ४४ ॥ (प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधूम, अयं न भवसि ।

राजन्, मुञ्च मुञ्च । न खल्वहं वारयितव्यः । (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयत. ।)

Karna—Your Majesty, indeed I should not be warded off.

'Such bragging is indulged in by the dull, when they are in contempt neglected by the magnanimous-in-spirit and are not frightened away [by them] by being blinded with anger.

43

Asvatthāman—Your Majesty, leave [him], leave him Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the interval of my arms Moreover, Your Majesty, if through affection or through [anxiety for accomplishing] the object [you have in view] , you desire to shield this evil-souled man, who is indulging in the vilification of my father, from me, then both [these motives] too are certainly vain See,

How could this sin-lover, belonging to the family of charioteers, be a friend of yours, who are [so] meritorious and born in the family of the moon? I shall kill Kīrītīn Leave him, [O] King Let me to-day through anger make the world void of Karna and void of the son of Prthā

44

(Desires to strike)

Karna—(Raising up his weapon) O braggart, wretch of a Brāmana, here you cease to live! Your Majesty, leave [me], leave [me], indeed I should not be warded off (Desires to kill).

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः ।

कृप —वत्स, अन्यदेव प्रस्तुतमन्यत्वावेग इति कोऽय व्यामोहः । स्वबलव्यसन चेदमस्मिन् काले राजकुलस्यास्य युष्मत् एव भवतीति वामः पन्थाः ।

अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यथेवम् ।

अय पापो यावन्न निधनमुपेयादरिशरैः

परित्यक्त तावत् प्रियमपि मयास्त्रं रणमुखे ।

बलाना नायेऽस्मिन् परिकुपितभीमार्जुनभये

समुत्पन्ने राजा प्रियसखबल वेत्तु समरे ॥४५॥ (खड्गमुत्सृजति ।)

कर्णः—(विहस्य ।) कुलक्रमागतमेवैतद्भवाद्दृशां यदस्त्रपरित्यागो नाम ।

Duryodhana—Karna, son of the *Preceptor*, what infatuation is this which has overtaken you to-day?

Krpa—Dear boy, quite another is the matter in hand [while] your vehemence is [directed] elsewhere! So, what infatuation is this? And [what] an untoward turn [have events taken], since this calamity to the proper (*sva*) army of this royal family arises from you yourselves at this time!

Asvatthāman—Maternal uncle, can I not get [this opportunity] of cutting the pride of this bitter-speaking [man], who is a blot on the family of the wheel-wright?

Krpa—Dear boy, indeed this is no [proper] time to oppose the Chief of our armies

Asvatthāman—Maternal uncle, if so,

As long as this sinful man does not meet his death by the arrows of his enemy, so long have I abandoned my weapon, though dear [to me], in the forefront of the battle. When he is the Lord of the armies [and] when fear from the enraged Bhīma and Arjuna arises, let the King understand [how little is] the strength of his dear friend!

45

(*Cast off his sword*)

Karna—(*Laughing*) This is surely traditional in your family, this which is known as the abandonment of the weapon

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

धृतायुधो यावदह तावदन्यैः किमायुधैः ।

यद्वा न सिद्धमन्त्रेण मम तत् केन सेत्स्यति ॥४६॥

(नेपथ्ये ।) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रपसद, चिरस्य खलु कालस्य मत्संमुखीनमागतोऽसि । क्षुद्रपशो, केदानीं गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा

येनास्याः परिधानमप्यपहृत राज्ञां गुरूणां पुरः ।

यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्

Asvatthāman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long because it serves no purpose.

Karna—O fool,

As long as I wield my weapon, so long what use is there of other weapons? Or, what weapon can accomplish that which has not been accomplished by *my* missile?

46

(*Behind the curtain*)

Ah, villain, [you] who perpetrated the great sin of dragging the hair and garment of Draupadī [you] wretch of a Dhārtarāstra, indeed after a long time you have come in front of me [You] mean brute, where would you go now? Moreover, O your enemies of the Pāndavas, son of Rādhā [that is, Karna], Duryodhana, Saubala and others, [you] who hold bows in your hands and whose wealth consists in your pride, may you hear

Here that Kaurava, who, beast of a man as he is, dragged the daughter of the Pāñcāla king by her hair, who removed even her garment in the presence of princes [and] elders, and the wine of the blood from

सोऽयं मद्भुजपङ्कजे निपतितः संरक्ष्यता कौरवः ॥४७॥

(सर्व आकर्णयन्ति ।)

अश्वत्थामा—(सोत्त्रासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोप-
पहासिन्, भुजबलपरिरक्षितसकललोक, ('धृतायुधः' ३।४६ इति पठित्वा) इदं
तदासन्नतरमेव संवृत्तम् । रक्षैन सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्र-
मितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । (निष्क्रान्तः ।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोण सप्रति कौरवबलमालोडयन्तौ
भीमार्जुनौ राधेयेनैवविधेनान्येन वा नशक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः
प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति
शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः

whose broad chest I vowed to drink—[that Kaurava]
has fallen in the trap of my arms' Let him be saved! 47

(All listen)

Asvatthāman—(Ironically) King of the Angas, Commander
of the armies, pupil of Jāmadagnya, derider of Drona,
[you] who protect all the world by the strength of your
arms' (Having recited in 46 'As long as I wield my weap-
on etc') Here that has happened quite near Protect now
this Duśśāsana from Bhīma!

Karna—Ah what prowess has Vrkodara even to cross the
shadow of Duśśāsana, while I am alive Young Prince, fear
not, fear not Here I come (Exit)

Asavtthāman—Your Majesty, Lord of the Kauravas, it is
not possible for the son of Rādhā, or for another of his kind,
to ward off Bhīma and Arjuna, while they violently agitate
the Kaurava army, now [unfortunately rendered] void of
Bhīma and Drona Hence be yourself in person intent
upon counteracting [the danger] to your brother

Duryodhana—Ah, has the evil-souled son of Wind, or [any]
other, strength [enough] to cross even the shadow of my
dear brother, while I am alive with the bow in my hand?

कोऽत्र भोः । रथमुपनय । (निष्क्रान्तः ।)

(नेपथ्ये कलकलः ।)

अश्वत्थामा—(संभ्रमम् ।) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञामङ्गभीरु-
किरीटी समं दुर्योधनराधेयौ शरवधैरमिदवति । सर्वथा पीतं दुःशासनशोणितं
भीमेन । न खलु विषहे दुर्योधनानुजस्यैना विपत्तिमवलोकायितुम् । अनृतमनुमत
नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गे नरकोऽस्तु मे ।

भीमाद् दुःशासनं प्रातु त्यक्तमत्यक्तमायुधम् ॥ १ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये ।) महात्मन् भारद्वाजसूनो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल्लङ्घ-
यितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

Dear brother, fear not, fear not. Halloo, who is there, who?
Bring my chariot. (*Exit*)

(*An uproar behind the curtain*)

Asvatthāman—(*In excitement*) Maternal uncle, alas, [oh]
alas! Here Kiriṭin, apprehensive of the non-fulfilment of
his brother's vow, is simultaneously attacking Duryodhana
and the son of Rādhā. By all means drunk is the blood of
Duśśāsana by Bhīma! Indeed, I cannot bear to see this
calamity befalling Duryodhana's younger brother! I would
prefer [*nāma*] to allow falsehood [to creep in my conduct]
Maternal uncle, a weapon, a weapon!

Falsehood is preferable to truth [in such a crisis].

Fie upon heaven Let hell be mine The weapon,
though cast off, is as [good as] not cast off for the pur-
pose of saving Duśśāsana from Bhīma

48

(*Desires to grasp the weapon*)

(*Behind the curtain*) [O] high-souled [man], son of Bhārad-
vāja, indeed it is not proper for you to transgress your
truthful word, which is untransgressed before.

Kṛpa—Dear boy, a voice bodiless saves you from falsehood!

अश्वत्थामा—कथामयममानुषी वाग्दानुमनुते सप्रामावतरण मम । सर्वथा
पाण्डवपक्षपातिनो देवाः भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम्

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधशान्दनायमस्माभिराचरितुम् । अतस्त्वमपि तावदस्य राज्ञ ।
पार्श्ववर्ती भव ।

कृप.—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिविरसंनिवेशमेव प्रतिष्ठताम् ।
(परिक्रम्य निष्क्रान्तौ ।)

इति तृतीयोऽङ्कः

Asvatthāman—How, this immortal speech consents not to my descent on the battlefield Verily, the gods are on the side of the Pāṇḍavas! Alas, oh, alas!

I have remained indifferent when even the blood of
Duśśāsana was being drunk! What other good can I do
to Duryodhana in battle? 49

Maternal uncle, we have acted unworthily owing to the influence of anger against the son of Rādhā So, you at least (*api*), be quickly (*tāvat*) at the side of this King

Kṛpa—[Here] I go to counteract this situation You also should start for just the site of the camp

(*They both walk about and go out*)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छित रथस्थ दुर्योधनमपहरन् सतः ।)

(सतः संभ्रमं परिक्रामति ।)

(नेपथ्ये ।) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणी-
कृतप्राणद्रविणसंचया नरपतयः, संस्तम्यन्ता निहतदुःशासनपीतावशेषशोणित-
स्नापितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।
सूतः—(विलोक्य ।) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिख-
रावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसमर्दविषयोद्धातकृतकलक-
लकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रद्रुतात्म-

ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(Behind the curtain) O you princes, who have commenced this great war, which you [so] eagerly desired in the pride of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces flying away from the battlefield be stayed—[the forces] whose weapons are slipping [from their hands] through terror at the sight of Vṛkodara, whose dress is disgusting (*bībhatsa*) in consequence of its being bathed in the blood of the slaughtered Duśśāsana, that remained after it was drunk.

Charioteer—(*Observing*) Here Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Angas, who is attacked by Kīrītīn,—[his chariot] the golden pots [of water] in which are kissed by the white waving chowries, which is indicated [to be his] by the banner (*varjayanti*) fastened at its top, which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling at [every] shock on the [ground rendered] uneven with a confused mass (*samṁardah*) of thousands of the

बलमाश्वासयन् कृप. किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्व-
लानामवलम्बनम् ।

(नेपथ्ये । कलकलान्तरम्) भो भो , अस्मदर्शनभयस्खलितकार्मुककृपागतो-
मरशक्त्य. कौरवचमूमाटा. पाण्डवपक्षपातिनश्च योधा. , न भेतव्यं न भेतव्यम् ।
अयमहं निहतदुःशासनपीवरोर.स्थलक्षतजासवपानमदोद्धतो रभसगामी
स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य ब्रूतनिर्जितो दास. पार्थमध्यमो
भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः

प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।

पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः

कोष्णं जीवत तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

bodies of slaughtered elephants, horses and men O joy !
Support to our armies has [at last] arrived !

(Behind the curtain after an uproar)

O you warriors in the army of the Kauravas, whose bows, swords, javelins (*tomarah*) and *śaktis* [some kind of missiles] have dropped down through terror at our sight, and [you] warriors on the side of the Pāṇḍavas, fear not, fear not Here I, Bhīmasena, the middle son of Prthā, the slave of the Kaurava king, won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the fleshy chest of Duśśāsana, slaughtered [by me], who am rushing with impetuosity and the festive celebration of whose vow remains a little [in that I have yet to kill Duryodhana], make you all my witness Hear

In front of King Duryodhana, who looks upon pride as his treasure and who held a bow [in his hand], before the [very] eyes of the kinsmen of the Kurus and similarly of Karna and Śalya, I have to-day drunk the warm blood from the chest, torn open by my sharp nails, of him, while yet he was alive, who dragged the hair and garment of the wife of the Pāṇḍavas!

1

सूत.—(श्रुत्वा । सभयम् ।) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहा-
वनोत्पातमारुतो मारुतिः । अनुलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि
स्यन्दनम् । कदाचिदुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरित
परिक्रम्यावलोक्य च ।) अये, अयमसौ सरसीसरोजविलोलनसुरमिश्रीतलमातरि-
श्वसंवाहितसांद्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापार-
खिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतले-
नाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमरिणेनाभुना गतक्लमो भविष्यति
महाराज । हनकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायां । (प्रवेश
रूपयित्वा ।) क. कोऽत्र भोः । (समन्तादवलोक्य ।) कथं न कश्चिदत्र परिजनः ।
नूनं तथाविवस्य वृकोदरस्य दर्शनादेवंविवस्य च स्वामिन्स्वासेन शिविरसनिवे-
शमेव प्रविष्टः । कष्टं भो, कष्टम् ।

Charioteer—(*Listening in terror*) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ' Let it be [so] I shall take the chariot far away Perhaps as on Duśśāsana, [so] on him also, this savage man may perpetrate a savage deed ' (*Moving about quickly and observing*) Oh! here is this banian tree, whose thick foliage is set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake. A suitable resting place is this for heroes, exhausted with operations in the battle And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass (*chatā*) of Haricandana ointment, which is fragrant without any efforts [being made to render it so] and which is [moreover so] suited for [this] development, [namely, the swoon] in his condition And this chariot, which has its banner cut, will enter the shade absolutely (*eva*) without any obstacle (*Gesticulating entrance*) Holloa! who is here, who? (*Looking around*) How, is there no attendant here? Surely, at the sight of Vrkodara of that kind and through apprehension (*trāsah*) regarding their master who is reduced to this condition, [all attendants] have entered the site of the camp itself. Alas, oh, alas!

१ ' अत्रस्थोऽयं मयोपवीजिततालवृन्तेन ' ग-द २ ' असुना ' इत्यस्य स्थाने च ' इति द-ग पुस्तके पठत .

दैत्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
 क्रूर दुःशासनेऽस्मिन् हरिण एव कृतं भीमसेनेन कर्म ।
 दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञा
 नाहं मन्ये सकामं कुरुकुलविमुख दैवमेतावतापि ॥ २ ॥
 (राजानमवलोक्य !) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम्
 (निश्चस्य ।)

मदकलितकरोणुभज्यमाने
 विपिन इव प्रकटैकशालशेषे ।
 हतसकलकुमारके कुलेऽस्मि—
 स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥
 ननु भो हतविधे, भरतकुलविमुख,
 अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
 एषापि भीमसेनस्य प्रतीक्षा पूर्यते त्वया ॥ ४ ॥

Drona could not save the king of the Sindhus from the son of Prthā, though he had promised him freedom from fear Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena Having fulfilled on the battle-field even the difficult-to-be-accomplished vow of the enemies, as though it were trifling. Fate, which is averse to the family of the Kurus, is not, I suppose, satisfied even with this! 2

(*Looking at the King*) How is it that His Majesty does not regain consciousness, even yet? Oh, alas! (*Sighing*)

You also are looked at by Fate with his [disastrous] side-long glances, in this family, all the [other] princes in which are killed and which [consequently] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single tree (*śālah*) remaining and thus looking prominent! 3

Why, you wretched Fate, averse to the family of Bharata,

You are about to fulfill even this vow [namely to kill Duryodhana] of Bhīmasena, who is [himself] unwounded, [flourishes] his mace in his hand and is not [even so much as] exposed to [any] danger [to his life] ! 4

दुर्योधनः—(शनैरुपलब्धसञ्चः ।) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञा पूरयितुम् । वत्स दुःशासन, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूतः—आयुष्मन्, अक्षमा संप्रति बाहास्ते रथमुद्वोढुम् । (स्वर्गतम् ।) मनोरथं च ।

दुर्योधनः—(रथादवतीर्थं सर्गं साकूतं च ।) कृतं स्यन्दनगमनकालातिपातेन ।

सूतः—(सवैलक्ष्यं सकरुणं च ।) मर्षयतु मर्षयतु देव ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव, एवमेतत् ।

दुर्योधनः—यद्येव किमेवं भाषसे । पश्य ।

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vrkodara strength [enough] to fulfill his vow, while I, Duryodhana, am alive? Dear brother Duśśāsana, fear not, fear not Here) I have arrived! Why charioteer, take the chariot to that very region where my dear brother Duśśāsana is.

Charioteer—Long-lived one, the horses are now unable to draw your chariot, (*To himself*) and your mental chariot too.

Duryodhana—(*Getting down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive

Duryodhana—Fie [upon you], charioteer! What necessity is there for me of a chariot? Indeed, I am Duryodhana, who is accustomed to move alone (*kevalam*) in collision with a crowd of enemies Therefore accompanied by only my mace, I shall descend on the field of battle.

Charioteer—Your Majesty, so is this

Duryodhana—If so, why do you talk in this way? See.

बालस्य मे प्रकृतिदुर्लभितस्य पापः

पापं व्यवस्यति समक्षमुदायुधोऽसौ ।

अस्मिन्निवारयासि किं व्यवसायिनं मा

क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—(सकरुणं प्रादयोर्निपत्य ।) एतद्विज्ञापयामि । आयुष्मन्, संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना धृकोदरहतकेन । अत एव ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन् ।) हा वत्स दुःशासन, हा मदाज्ञाविरोधित । पाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्लभित, हा अरातिकूलगजघटामृगेन्द्र, हा युवराज कासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः ।)

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—(संज्ञा लब्ध्वा निःश्वस्य)

युक्तो यथेष्टमुपभोगसुखेषु नैव

The villain [that is, Bhīma], with his weapon uplifted, is perpetrating a villainous deed against my boy, who is naturally wayward, before my [very] eyes! Why do you prevent me who am exerting myself against him? Can you not possibly feel resentment, compassion and shame?

5

Charioteer—(Pathetically falling at his feet) This I submit. Long-lived one, by this time the evil-souled, accursed Vrkodara must have returned [to his camp] after having fulfilled his vow! Therefore I say so!

Duryodhana—(Falling on the ground all of a sudden) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pāṇḍavas at my command, alas, [you] who were the embodiment of heroism pure and simple, alas, [you] who were too much fondled on my lap, alas, [you] who were the lion to the herd of elephants in the form of the enemies' families, alas, young prince, where are you? Vouchsafe me a reply [to my lamentations]! (Sighing, loses consciousness).

Charioteer—Your Majesty, take courage, take courage.

Duryodhana—(Regaining consciousness. Sighing)

An elder brother [of yours] in vain, I did not allow you [to indulge] in the pleasures of enjoyment to your

त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
यत् कारितोऽस्यविनय न च रक्षितोऽसि ॥ ६ ॥
(पतति ।)

सूत — आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधन — विकसूत, किमनुष्ठितं भवता ।

रक्षणीयेन सततं बालेनाज्ञानवर्तिना ।

दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूत — महाराज, मर्मभेदिभिरिष्टुनोमरशक्तिप्रासवर्षैर्महारथानामपहतचेतनत्वा-
निश्चेष्टं कृतो महाराज इत्यपहृतो मया रथ ।

दुर्योधन — सूत, विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे

औदैर्गदाशानिकृतैर्न विबोधितोऽस्मि ।

heart's content, nor indeed did I fondle you [enough]
But I am, dear brother, the cause of this calamity of
yours, since I made you practise immodesty [towards
the Pāṇḍavas] and I protected you not [from the effect
thereof].

6

(Falls)

Charioteer—Long-lived one, take courage, take courage

Duryodhana—Fie [upon you], charioteer! What have you
done?

You have protected me by [making] an offering of
my brother Duśśāsana, who was a [mere] child, and
[as such] deserved to be protected and who always
acted in accordance with my command

7

Charioteer—Your Majesty, by the vital piercing showers
of arrows, javelins, *Saktis* and darts (*prāsah*) [coming]
from great chariot-warriors, Your Majesty was deprived of
consciousness and was rendered motionless—so I took away
the chariot.

Duryodhana—Charioteer, you did an improper thing

Since I was not awakened [from my state of uncon-
sciousness] by the bruises wrought [on my body] by
the thunderbolt-like mace of that same brute of a
Pāṇḍava, the enemy of my younger brother; or since

तामेव नाधिशयितो रुधिराद्रंशय्यां

दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नमो विलोक्य ।) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख

अपि नाम भवेन् मृत्युर्न च हन्ता वृकोदरः ।

सूत — शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधन — वातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सप्रहार. सुन्दरकः ।)

सुन्दरकः — अज्जा, अवि णाम इमस्सि उदेसे सारहिदुइओ दिङ्गो तुम्हेहिं महाराजदुज्जोहणो ण वेत्ति । (निरूप्य ।) कहं ण कोवि मन्तेदि । होदु एदाण बद्धपरिआराणं पुरिसाण समूहो दीसइत्ति एत्थगदुअ पुज्झिस्सम् (परिक्रम्य विलोक्य च ।) कह एदे क्खु सामिणोगाढप्पहारदस्स घणसण्णाहजालदुब्भेज्ज मुहेहिं कैङ्कवदणोहिं हिअआदोसल्लाइ उद्धारन्ति । ता ण क्खु एदे जाणन्ति ।

either myself or Vrkodara was not quickly made to sleep on that same bed, wet with blood, on which Duśśāsana lay' 8

(Sighing. Looking into the sky) Why, O accursed Fate, void of compassion, averse to the family of Bharata,

Would that I met with death, but not Vrkodara [must be] my slayer' 9 a b

Charioteer—May sin be allayed, sin allayed! Your Majesty what is this?

Duryohdana—

What use have I for kingdom or victory, [now] that I have got all my brothers killed? 9 c d

(Then enters Sundaraka wounded)

Sundaraka—Worthy Sirs, have you possibly seen, or not in this region, His Majesty Duryodhana, with his charioteer as his [only] companion? (Observing) How is it that nobody speaks? Let it be Here is seen a group of people who have girded up their loins Going here, I shall ask them (Walking round and seeing) How, these indeed, are extracting arrow-heads from the heart of their master, who is struck with a deep wound, by means of pincers (kaṅkavadanam), the points of which are difficult to be broken by the wire-gauze of a solid armour Therefore,

१ 'अथैव' ग, 'यच्चैव' द. २ शरप्रहारव्रणबद्धपट्टिकालकृतकाय ' ज,

होदु । अण्णदो विचिणइस्सम् । (अग्रतोऽलोक्य किञ्चित् परिक्रम्य च ।) इमे क्खु
अवरो ष्हूददरा सगदा वीरमाणस्सा दीसन्ति । ता एत्थ गदुअ पुच्छिस्सम् ।
(उपगम्य ।) हहो, जाणह तुम्हे कस्सि उदेसे कुरुणाहो वड्डइति । कह एदे वि
मं पेक्खिअ अहिअदरं रोअन्दि । ता ण क्खु एदे वि जाणन्ति । (दृष्ट्वा ।) हा
अदिकरुण क्खु एत्थ वड्डइ । एसा वीलमादा समलविणिहद पुत्तअं सुणिअ
रत्तंसुअणिवसणाए समगभूसणाए वड्डए सह अणुमरदि । (सस्त्राघम् ।)
साहु वीरमादे, साहु । अण्णस्सि वि जन्मन्तरे अणिहदपुत्तआ हुविस्ससि ।
होदु । अण्णदो पुच्छिस्सम् । (अन्यतो विलोक्य ।) अअं अवरो बहुप्पहार ।
णिहदकाओ अकिदव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासण तुलङ्गमं
उवाल्हि रोइदि । णूण एदाण एत्थ एव्व सामी वावादिदो । ता ण क्खु
एदे वि जाणन्दि । होदु । अण्णदो गदुअ पुच्छिस्सम् । (सर्वतो विलोक्य ।)
कहं सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअवेअविसमसीलदाए
पज्जाउलो जणो । ता कं दाणीं एत्थ पुच्छिस्सम् । कं वा उवाल्हिस्सम् ।
होदु । सअ एव्व एत्थ विचिणइस्सम् । (परिक्रम्य ।) होदु । देव्व दाणीं

surely, these do not know Well, I shall march in another place (*Looking ahead and walking about*) Here, indeed, are seen other warriors gathered together in great number Therefore, going here I shall ask (*Approaching*) Holloa, do you know in which region the Lord of the Kurus is? How, these also cry the more at my sight! Then surely they do not know (*Observing*) Alas, indeed, an exceedingly pathetic situation is here This mother of a warrior, on hearing of her son killed in the battle, is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! Bravo, mother of a warrior, bravo! At last in another birth you will not have your son killed Let it be I shall inquire elsewhere. (*Looking in another direction*) Here another group of warriors, with their bodies wounded by many strokes, [but] with their wounds left just undressed, is reproaching this horse with an empty saddle and is crying Surely, in this very place their master must have been killed Therefore, indeed, these also do not know Well! Going elsewhere, I shall inquire (*Looking on all sides*) How all people, without exception (*eva*), experiencing as they are a calamity commensurate with their position, are in distress owing to the unfavourable disposition of Fate Then whom now shall I ask here? Or whom shall I reproach? Well I shall myself search here. (*Walking round*) Let it be. I shall

उवालहिस्सम् । हंहो देव्यं, एआदसाण अक्खोहिणीणं णाहो जेष्ठो भादुस
 दस्स भत्ता गङ्गेअद्वाणङ्गराअसल्लकिवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स
 सअलप्पुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीअदि । अण्णेसी ।
 अन्तो वि ण जाणीअदि कस्सि उइसे वड्ढइति । (विचिन्त्य निःश्वस्य च ।)
 अह वा किं एत्थ देव उवालहामि । तस्स क्वु एद णिब्भञ्चिअवि ।
 उरवअणवीअस्स अवर्धारिदिपिदामहहिदोवदेसङ्कुरस्स सउणिप्पोच्छाहणादिवि;
 रुढमूलस्स जदुगेहज्जदविससाहणो सभूदचिरआलसबद्धेरालवालस्स पञ्चाली ।
 केसग्गहणकुसुमस्स फल परिणमादे । (अन्यतो विलोक्य ।) जहा एत्थ एसो
 विविहरअणप्पहासवलिदसूराकिरणप्पसूदसक्कचावसहस्ससंपूरिददसदिसामुहोलूण
 केदुवसो रहो दीसइ ता अह तक्केमि अवस्स एदिणा महाराअदुज्जोहणस्स
 विसामुइसेण होदव्वम् । याव निरूपोमे । (उपगम्य दृष्ट्वा निःश्वस्य च ।)
 कथ एआदहाण अक्खोहिणीणं णाअको भविअ महाराओ दुज्जोहणो पइद ।
 पुरिसो विअ असलाहणीए भूमीए उवविष्ठो चिच्चदि । अध वा तस्स
 क्वु एदं पञ्चालीकेसग्गहकुसुमस्स फल परिणमादि । [आर्याः, अपि नामा-
 स्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । (निरूप्य ।)
 कथ न कोपि मन्त्रयते । भवतु । एतेषा बद्धपरिकराणा पुरुषाणा समूहो दृश्यत
 इति तत्र गत्वा प्रक्ष्यामि । (परिक्रम विलोक्य च ।) कथमेते खलु स्वामिनो
 गाढप्रहारहतस्य धनसन्नाहजालदुर्मेघमुखैःकङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तन्न
 खल्वेते जानन्ति । भवतु । अन्यतो विचेष्यामि । (अग्रतोऽवलोक्य किञ्चित्
 परिक्रम्य च ।) इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते । तदत्र
 गत्वा प्रक्ष्यामि (उपगम्य) हहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत

now reproach Fate Holloa, Fate, even the great king
 Duryodhana has to be searched for,—[Duryodhana] who
 is the lord of eleven *Aksauhīnīs*, the eldest of a hundred
 brothers, the master of a circle of kings, headed by the son
 of Gangā, Drona, the king of the Angas, Śalya, Krap, Krta-
 varman and Aśvatthāman and the sole sovereign of the
 circle of the entire earth' [And] though searched for, it
 cannot be known in which region he is' (*Thinking and
 sighing*) Or rather, why should I reproach Fate in this
 matter? Here, indeed, is taking effect the fruit of that
 poisonous tree in the form of the house of lac [intended to
 be set on fire] and the gambling.—[the tree] of which the
 seed was [supplied by] the words of Vidura that were

इति । कथमेतेऽपि मा प्रेक्ष्याधिकतर रुदन्ति । तन्न खल्वेतेऽपि जानन्ति । (दृष्ट्वा)
 हा, अतिकरुण खल्वत्र वर्तते । एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा
 रक्तांशुकनिवसनया समग्रभूषणया बध्वा सहानुम्रियते । (सश्लाघम्) साधु वीरमातः
 साधु । अन्यस्मिन्नापि जन्मान्तरेऽनिहतपुत्रका भविष्यसि । भवतु । अन्यतः
 प्रक्ष्यामि । (अन्यतो विलोक्य ।) अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव
 योधसमूह इमं शून्यासनं तुरङ्गममुपालभ्य रोदिति । नूनमेतेषामत्रैव स्वामी
 व्यापादितः । तन्न खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा प्रक्ष्यामि ।
 (सर्वतो विलोक्य ।) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषम-
 शीलतया पर्याकुलो जन । तत्कामिदानोमत्र प्रक्ष्यामि । कं वोपालप्स्ये । भवतु ।
 स्वयमेवात्र विचेक्ष्यामि । (परिक्रम्य) भवतु । दैवमिदानीमुपालप्स्ये । हंहो दैव,
 एकादशानामशौहिणीनां नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गराजशल्य-
 कृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुयाधनोऽ-
 प्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति । (विचिन्त्य
 नि श्वस्य च ।) अथ वा किमत्र दैवमुपालभे । तस्य खल्विदं निर्भास्ततविदुर-
 वचनवीजस्यावधोरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य
 जतुगृहद्यूतविषशाखिनं सभूतचिरकालसबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुमुदस्य
 फल परिणमति । (अन्यतो विलोक्य ।) यथात्रैष विविधरत्नप्रभासवालितसूर्य-
 किरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो लूनकेतुवशो रथो दृश्यते तदहं
 तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवितव्यम् । यावान्निरूपयामि ।

flouted, of which the sprout was [seen in] the salutary
 advice of the grand-father [that is, Bhīsm] repudiated, of
 which the firmly (*vr*) planted roots were the incitement of
 Sakuni, etc., of which the basin was the hostility created
 and continued for a long time and of which the flower was
 the seizure of the hair of Pāñcālī! (*Looking in another
 direction*) Since here is seen this chariot, the banner-post
 of which is broken and which has completely (*sam*) filled the
 expanse of the ten quarters with thousands of rain-bows,
 engendered by the rays) of the sun, blended with the lustre
 of various gems [with which it is studded], therefore I guess
 that this must certainly be the resting place of His Majes-
 ty Duryodhana Let me just observe (*Approaching,
 observing, and sighing*) How, being the leader of eleven
 Akṣauhinis, His Majesty Duryodhana, is sitting in a not-at-
 all-commendable place, even like an ordinary man! Or
 rather, this is, indeed, the fruit [developed] out of the
 flower in the form of the seizure of Pāñcālī's hair that is
 taking effect. (*Goes near and asks the Charioteer, by
 sign*)

(उपगम्य दृष्ट्वा निःश्वस्य च ।) कथमेकादशानामशौहिणीना नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवाश्लाघनीयाया भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहकुसुमस्य फलं परिणमति ।]

(उपसृत्य सूत सञ्ज्ञया पृच्छति)

सूतः—(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरकः प्रातः ।

सुन्दरकः—(उपगम्य) जअहु जअहु महाराजो । [जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुशलं शरीरमेतत्केण । [देव कुशल शरीरमात्रकेण ।]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः साराधिर्मग्नो वा रथः ।

सुन्दरकः—देव ण भग्नो रहो । से मणोरहो वि । [देव न भग्नो रथः । अस्य मनोरथोऽपि ।]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुल्यसि मे हृदयम् । तदल संभ्रमेण । अशेषतो विस्पष्टं कथ्यताम् ।

Charioteer—(Seeing) Oh, how, Sundaraka has arrived from the battlefield!

Sundaraka—(Approaching) May victory attend Your Majesty victory attend!

Sundaraka—Your Majesty, not [merely] broken his chariot, [but] also his mental chariot!

Duryodhana—O Sundaraka, is it well with the king of the Aṅgas

Duryodhana—What, has Kirītin killed his horses, slain his charioteer, or broken his chariot?

Sundaraka—Your Majesty, well only as far as his body is concerned!

Duryodhana—Why do you, by [such] indistinct utterances, cause distress to my heart, which is already distressed? Therefore away with excitement Distinctly report [all] so as to leave nothing

Sundaraka—As your Majesty commands The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown (Walking about proudly) May Your Majesty hear Well, now the slaughter of Prince Duśśāsana—(With this half-said, he covers his face and gesticulates doubt)

सुन्दरकः—जं देवो आणवेदि । देवस्स मुअडमणिप्पहावेण अवणीदा मे रणप्प-
हारवेणणा । (साटोपं परिक्रम्य ।) सुणादु देवो । अत्थि दाणीं कुमालदुस्सा-
सणवह—[यद्देव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना ।
(साटोपं परिक्रम्य) शृणोतु देवः । अस्तीदानीं कुमारदुःशासनवध —] (अधोक्ते
मुखमाच्छाद्य शङ्का नाटयति ।)

सूतः—सुन्दरक, कथय । कथितमेव दैवेन ।

दुर्योधनः—कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम् ।) कथं दुस्सासणवहो सुदो देवेण । (प्रकाशम्)
सुणादु देवो । अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण
कुडिलमिउड्ढीमङ्गमीसणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खत्तसरधारा
वरिसिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । [(स्वगतम्)
कथं दुःशासनवधः श्रुतो देवेन । (प्रकाशम् ।) शृणोतु देवः । अद्य तावत् कुमारः
दुःशासनवधामर्षितेन स्वाभिनागङ्गराजेन कुटिलभ्रुकुटीभगङ्गीषणललाटपट्टेनाविज्ञात
सवानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डवः]
उमौ—ततस्ततः ।

Charioteer—Sundaraka, go on It [namely, the slaughter of Duśśāsana] has already been reported [to His Majesty] by Fate

Duryodhana—Proceed We have heard [it]

Sundaraka—(To himself) How, the slaughter of Duśśāsana is heard by His Majesty! (Aloud) May Your Majesty hear To-day in the first place my master, the king of the Angas, who was enraged at the slaughter of Prince Duśśāsana, whose broad (*patta*) forehead looked terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, sent forth with [such dexterity] that their fixing [on the bow] and discharge could not be observed, attacked that evil-conducted enemy of Duśśāsana, the middle Pāndava

Both—Then, [what] then?

Sundaraka—Then, Your Majesty, both the armies were blind-folded with the darkness that was spread by a cloud of dust, arising from the collision of the glittering elephants, horses and foot-soldiers from both the armies, and by a confused mass formed by those various herds of elephants that were being scattered about [on the battlefield]. Indeed, the surface of the sky could not be observed!

Both—Then, [what] then?

सुन्दरकः—तदो देव, उहअबलमिलन्तदीप्पन्तकरितुरअपदादिसुम्भूद-
धूलिणिअरेण पल्लित्तत्तद्गअघडासघादेण अ वित्थरन्तेण अन्धआरेण अन्धी-
किद उहअबलम् । ण हु गगणतल लक्खीअदि । [ततो देव उभयबल-
मिलद्दीप्यमानकरितुरगपदातिसमुद्भूतधूलिकरेण पर्यस्तत्तद्गजघटासघातेन च
विस्तार्यमाणेनान्वकरणान्वाकृतमुभयबलम् । न खलु गगनतल लक्ष्यते ।]

उभो—ततस्ततः ।

सुन्दरकः—तदो देव, दूराकट्टिअधणुगुणाच्छोडणटङ्कारेण गम्भीरमासणेणं
जाणोअदि गज्जिद पलअजलहरेण त्ति । ततो देव, दूराकट्टधनुगुणाच्छोटन-
टङ्कारेण गम्भीरमासणेन ज्ञायते गर्जेत प्रलयजलधरेणेति ।]

दुर्योधन—ततस्ततः ।

सुन्दरकः—तदो देव, दोप्पिण वि ताण अण्णोण्णसिंहणादगज्जिदपिसुणं
विविहपरिमुक्कप्पहरणाहदक्वअसगलिदज्जलणविज्जुच्छडाभासुर गम्भीरत्याणि-
अचापजलहर पसरन्तसरधारासहस्सवारस जाद समरदुद्दिणम् । [ततो देव,

Sundaraka—Then, Your Majesty, owing to the deep and terrific twanging produced by the letting of the bowstring, which was drawn a long way in, it was thought [by people] that the cloud of world-destruction had thundered !

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, occurred a rainy day in the form of a battle even between those two—[the rainy day] which was indicated [to other people] by the thunder in the form of their mutual war-cries, which was glittering with the streaks of lightning in the form of [the sparks of] fire, rising from armours as they were struck with various missiles hurled [against one another], which had clouds in the form of bows, deeply thundering, and which was raining thousands of showers in the form of arrows flitting across [the air]

Durvodhana—Then [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, Dhananjaya, who became apprehensive of the humiliation of his elder brother, urged on to that region his excellent chariot, which had a great monkey [namely, Māruti] seated at the top of its banner and raising a cry as terrific as the crash of a stroke (*nirghāṭah*) and the thunderbolt, which

१ 'भुवणतल (भुवनतल)' ग-द २ 'अन्धकारेण (अन्धकरणे)' इत्यदि-
कमत्र ग-द-पुस्तकयो ३ 'विज्जुअ बहल्लहिलबिन्दुखज्जोअभासुर (विद्युत्कं
बहल्लधिराबिन्दुखद्योतभासुरम्)' ग-द

द्वयोरपितयोरन्योन्यपिर्हर्नादगार्जितापिशुनं विविधपरिमुक्तप्रहरणाहतकवचसंगलिज्वलन-
विद्युच्छटाभासुरं गम्भीरस्तनितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम्।

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, एदास्ति अन्तरे जेड्डस्स भादुणो परिभवसङ्किणा धणंजण
वज्जणिग्घादणिग्घोसविसमरसिदधअग्गाट्ठिदमहावाणरो तुरङ्गमसंवाहण-
वापिदवासुदेवसङ्खचक्कासिगदालाञ्छिदचउब्बाहुदण्डदूहसणो आपूरिअपञ्च-
जण्णदेअदत्ताररसिदप्पडिरवभरिदसदिसामुहकुहरो धाविदो तं उद्देसं रहवरो।
[ततो देव, एतास्मिन्नन्त्रे ज्येष्ठस्य भ्रातुः परिभवसङ्किना धनंजयेन वज्रनिर्घातनि-
र्घोषविषमरसितध्वजाग्रास्थितमहावानरस्तुरगङ्गमसवाहनव्याघ्रतवासुदेवशङ्खचक्रा-
सिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ताररसितप्रातिरवभरित-
दद्यदिशामुखकुहरो धावितस्तमुद्देशं रथवरः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो भीमसेणधणंजण्हिं अभिजुत्तं पिदरं पेक्खिअ ससंभम विअ-
ल्लिअं अवधूणिअ रअणसीअं आकण्णाकट्टिदकाठिणकोदण्डजीओ दाहिणहत्तु—

could with difficulty be gazed upon owing to the four stout
arms, characterised by the conch, the discus, the sword and
the mace, of Vāsudeva, [who was sitting there] engaged in
skilfully (*sam*) directing the horses, and which filled the
hollow of the expanse of the ten quarters with the echo of
the loud blast of Pāñcajanya and Devadatta that were
blown

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, seeing that his father was
attacked by Bhīma and Dhanañjaya, and shaking aside in
confusion his jewelled helmet that was displaced, Prince
Vṛṣasena, who drew the string (*javā*) of his mighty bow as
far as the ear, and who urged on his charioteer [to drive
fast] by spurring him with the forked end (*punkhaḥ*) of an
arrow taken up with his right hand, arrived at the place.

Duryodhana—(With firmness) Then, [what] then?

Sundaraka—And then, Your Majesty, even while arriving,
that Prince Vṛṣasena, in a moment, completely (*pra*)
enveloped the excellent chariot of Dhanañjaya with his

विखत्तसरपुखविघट्टणतुवराइदसारहीओ तं देसं उवगदो कुमालविससेणो ।
[ततो भीमसेनघनंजयाभ्यामभियुक्तं पितरं पेश्य ससम्भ्रमं विगलितमवधूय रत्नशीर्ष-
कमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्थितगरपुङ्खविघट्टनस्वरायितसारथि-
कस्तं देखमुपगतः कुमारवृषसेनः ।]

दुर्योधन—(सावष्टम्भम् ।) ततस्ततः ।

सुन्दरकः—तर्दो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विद-
लिदासिलिदासामलसिणिण्णपुंखेहिं कठिणककवत्तेहिं किसवण्णेहिं साणसिलाणि-
सिदसामलसल्लवन्हेहिं कुसुमिदो विअ तरू मुहुत्तएण .सिलीमुहेहिं पच्छादिदो
धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितसिलिता
स्यामलसिण्णपुङ्खैः कठिनकङ्कपैत्रः कृष्णवर्णैः शाणशिलानिशितस्यामलशल्यबन्धैः
कुसुमित इव तरुमुहुर्तेन शिलीमुखैः प्रच्छादितो धनजयस्य रथवरः ।]

उभौ—(सहर्षम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्खविखित्तणिसिदभल्लबाणवरिसिणा धनंजएण
ईसि विहसिअ भणिदम्—‘ अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं

arrows, like a tree in blossom with bees, [his arrows] whose
forked ends were dark and glossy like a broken sword-blade,
which had hard feathers of herons, which were dark in
colour whose dark-coloured darts were sharpened on
whetstones.

Both—(With joy) Then, [what] then?

Sundaraka—Then, Your Majesty, Dhanañjaya, who was
showering sharp crescent-shaped arrows, quickly (*tikṣnam*)
discharged, smiled a little and said ‘O, you, Vṛṣasena, it
is not possible for even your father also (*tāvat*) to stand
before me when I am angry What then for you, [yet] a
[mere] child? Therefore, go [away] Go and fight with
other boys’ Having heard such speech Prince Vṛṣasena,
who held a bow in his hand and who looked terrific owing
to the knitting of his eye-brows that had occurred on his
round face, flushed with anger that was enkindled by the
reproach [hurled] at his elder [that is, father], reproved
the Gāṇḍīva-holder with vital piercing, harsh and sharp

मह कुावदस्स अभिमुहं ठादुम् । किं उण भवदो बालस्स । ता गच्छ ।
अवरेहिं कुमारेहिं सह गदुअ आओधोहि । ' एवं वाअ गिसमिअ गुरुअणा-
हिकखेवेण उद्दीविअकोवोपरत्तमुहमण्डलविअम्भिअभिउड्डीमङ्गामीसणेण चावधा-
रिणा कुमालविससेणेण मम्मभेदएहिं गुरुसविसमेहिं सुदिपधकिदप्पणएहिं
णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहिं । [ततो देव, तीक्ष्ण-
विक्षित्तनिशितमल्लबाणवर्षिणा धनंजयेनेषद्विहस्य भणितम्—' अरे वृषसेन, पितुरपि
तावत्ते न युक्तं मम-कुपितस्याभिमुख स्थातुम् । किं पुनर्भवतो बालस्य । तद्वच्छ ।
अपरैः कुमारैः सह गत्वा युध्यस्व । ' एवं वाच निशम्य गुरुजनाधिक्षेपेणोद्दीपि-
तकोपोपरक्तमुखमण्डलविजृम्भितभृकुटाभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्म-
भेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्मत्सितो गाण्डीवी बाणेन पुनर्दुष्टवचनैः ।]

दुर्योधन—साधु वृषसेन, साधु । सुन्दरक, ततस्ततः ।

सुन्दरक—तदो देव, गिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा
चण्डगण्डीवजीआसइणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदंसणप्प-
सरेण पत्त्युद सिक्खाबलाणुरूपं किं वि अच्चरिअम् । ततो देव, निशितशरामिघा-
तेवदनोपजातमन्युनाकिरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाण-
निपतणप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिखाबलानुरूपं किमप्याश्चर्यम् ।]

arrows, that made love to the region of his ear, but not with
foul words.

Duryodhana—Bravo, Vṛṣasena, bravo! Sundaraka, then
[what] then?

Sundaraka—Then, Your Majesty, Kīṛīṭin, in whom anger
arose from the pangs of the strokes of sharp arrows, who
surpassed the crash of a stroke of the thunderbolt with the
twanging of the string of his fearful Gāṇḍīva and who
blocked the operation of sight with the falling of his arrows,
commenced some mysterious marvellous feat, [well] worthy
of his training and his strength

Duryodhana—(With emotion) Then, [what] then?

Sundaraka—Then, Your Majesty, having observed the
enemy's skill of that kind in military operation, some spe-

दुर्योधन—(साकृत् ।) ततस्ततः ।

सुन्दरक—तदो देव, ततारिसं पेक्खिअ सत्तुणो समरव्वावारं चउरंत्तणं अविभां-
विअत्तणीरमुहधणुगुणगमणागमणसरसंवाणमोक्खचडुलकरअलेण कुमालविससे-
णेण वि सविसेस पत्थुदं समलकम्म । [ततो देव, तत्ताडणं प्रेक्ष्य शत्रोः समर-
व्यापारचतुरत्वमविभावितदणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षचट्टलकरतलेन
कुमारवृषसेनेनापि सविशेषं प्रस्तुत समरकर्म ।]

दुर्योधन—ततस्ततः ।

सुन्दरक—ततो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहत्तविस्सामिदेवैराणुबन्धो
दोणं वि कुरुराअपण्डवबलाणं ' साहु कुमालविससेण ' ति किदकलअलो
वीरलोओ अवलोइदुं पउत्तो । [ततो देव, अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्त-
विश्रामितवैराणुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः ' साधु कुमारवृषसेन ' इति-
कृतकलकलो वीरलोकोऽवलोकयितु प्रवृत्तः ।]

दुर्योधन—(सविस्मयम् ।) ततस्ततः ।

सुन्दरक—तदो अ देव, अवहीरिदसअलराअधाणुकचकपराक्रमसालिणो सुदस्स
तहविहेण समलकम्मालम्भेण हरिसरोसकरुगासंकडे वट्टमाणस्स सामिणो
अङ्गराअस्स णिवाडिआ सरपद्धइ भीमसेने बाणपज्जाउला दिट्ठी कुमालविससेणे ।

cial martial feat was commenced by Prince Vṛṣasena, whose
restless hand [quickly] went to the mouth of the quiver, re-
turned to the bow-string, aimed the arrows and discharged
them, without having these its movements noticed [by
others]

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, the
warriors from even both the armies of the Kuru-king and
the Pāṇḍavas, abandoned, their battle-activities, suspended,
for a time their continued hostility, gave out a cry, 'Bravo!
Prince Vṛṣasena 'bravo' and began to look on.

Duryodhana—(With amazement) Then, [what] then?

Sundaraka—And then, Your Majesty, of my master, the
king of the Āngas, who found himself in a conflict of feelings
(*saukṣṇyam*), joy, anger, compassion and apprehension,

[ततश्च देव, अवधीरितसकेलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, उभयबलप्युत्तसाधुकाराभरिसिदेणगण्डिविणा तुरगेषु सारहिं पि रहवरे धणु पि जीआइं पि णालिन्दलञ्छणे सिदादवत्ते अ व्यावारिदो समं सिलीमुहासारो ! [ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखावारः ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, विरहो लूणगुणकोदण्डो परिभ्रमणमेतत्त्वावारपडिसि—
द्वसरसंपादो मण्डलाइं विरचइदु पउत्तो कुमालविससेणो । [ततो देव, विरथो लूणगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रतिषिद्धशरसंपातः मण्डलानि विरचयितुं प्रवृत्तः
कुमारवृषसेनः]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

owing to the commencement of that kind of military operation by his son, who shone with a valour that defied all the princely bow-wielders, the volley (*paddhatih*) of arrows fell on Bhimasena and the sight be dimmed with tears on Prince Vṛṣasena

Duryodhana—(*With fear*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-holder, angered by the cries of applause proceeding from both the armies simultaneously directed a shower of arrows on [Vṛṣasena's] horses', on even his charioteer, on his excellent chariot, on even his bow, on even his bow-string and the white umbrella, the emblem of his royalty.

Duryodhana—(*With tear*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, whose chariot was destroyed and whose bow and its string were cut, began to trace circles, warding off the volley of arrows by means of the activity of only moving round and round

Duryodhana—(*With apprehension*) Then, [what] then?

सुन्दरकः—तदो देव, सुदरहविद्वंसणामरिसिदेण सामिणा . अङ्गराएण अगणिअमीमसेणाभिजोएण पडिमुक्को धनजअस्स उवरि सिलीमुहासारो । कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण सह आओधेदुम् । [ततो देव, सुतरथविध्वंसमामर्षितेन स्वामिनाङ्गराजेनागणितमीमसेनाभियोगेन परिमुक्तो धनजयस्योपरि शिलीमुखासारः । कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनजयेन सहायोधितुम् ।

उभौ—साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो देव, भणिद अकुमालेण—‘ रे रे तादाहिकखेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सि ण णिवडन्ति ’ त्ति भणिअ सरसहस्सेहिं पण्डवसरीरं पृच्छादिअ सिंहणादेण गज्जिटुं पउत्तो । [ततो देव, भणितं च कुमारेण—‘ रे रे ताताधिक्षेपमुखर मध्यमपाण्डव, मम शरास्त्व शरीर-मुज्झित्वान्यास्मिन् निपतन्ति ’ इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः ।]

दुर्योधनः—(मविस्मयम्) । अहो, बालस्य पूराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

सुन्दरकः—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरौटिणा गहिदा रहुच्छङ्गादो कणन्तकणअकिड्किणीजालझङ्कारवि-

Sundaraka—Then, Your Majesty, my master, the king of Angas, enraged at the destruction of his son's chariot, poured a shower of arrows upon Dhanañjaya, not minding [for the time] his engagement with Bhīma. The Prince also, mounting on another chariot brought by the servants, began to fight Dhanañjaya even again.

Both—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—Then, Your Majesty, the Prince also said, ‘O you, middle Pāṇḍava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body.’ So saying and covering the body of the Pāṇḍava with thousands of arrows he began to roar out his loud war-cry

Duryodhana—(With amazement) O, the valour of the child, though [yet] in his mind not mature! Then, [what] then?

Sundaraka—And then, Your Majesty, having warded off that volley of arrows, Kīrītīn, whose ire was roused by the

राङ्गी मेहोवरोहविमुक्कणहत्थलगिम्मला णिसिदसामलसिणिद्धमुही विविहरअ-
णप्पहाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमालाहिमुही ।
[ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजातमन्युना किराटिना गृहीता
रथोत्सङ्गात् कणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तल-
निर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः
सोपहासं विमुक्ता च कुमाराभिमुखी ।]

दुर्योधनः—(सविषादम् ।) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पञ्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स
हत्थादो ससर धणु हिअआदो वीरसुल्लहो उच्छाहो णअणादो बाप्पसलिलं पि ।
हसिद अ धणंजएण सिंहणाद विणादिदं अ विओदलेण । दुक्कल दुक्कल त्ति
आक्कन्दिदं कुरुबलेण । [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य
हस्तात् शरं धनुर्हृदयाद्वीरसुलभ उत्साहो नयनाद्वाप्पसलिलमपि हसित च धनञ्जयेन
सिंहनादं विनादित च वृकोदरेण । दुष्करं दुष्करमित्याकन्दितं कुरुबलेन ।]

दुर्योधनः—(सविषादम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, कुमालक्खिससेणेण आक्कणाकिङ्किणिसिदखुरप्पेण चिरं
णिज्झइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिवा किदा

strokes of the sharp arrows, took up, from a side (*utsan-
gah*) of his chariot, a *Sakti*, resounding with the jingling of
its numerous (*jālam*) tinkling bells of gold, spotless like
the sky free from the obstruction of the clouds, having a
sharpened, [and hence] dark and glossy point and looking
dreadful and [at the same time] charming as it shone with
the refulgence of its diverse jewels, and contemptuously
discharged it in the direction of the Prince

Duryodhana—(*With distress*) Oh, alas! Then, [what] then?

Sunadraka—Then, Your Majesty, at the sight of [that] blaz-
ing *Sakti*, down (*vi*) dropped from the hands of the king of
the Aṅgas the bow with its arrow, from his heart the
courage natural to a warrior [and] from his eyes even tears
Dhanañjaya laughed and simultaneously Vṛkodara roared
out a loud war-cry The Kuru-army cried out, 'A hard lot,
a hard lot!'

Duryodhana—(*With distress*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince Vṛsasena, who
drew his sharp crescent-shaped arrow up to his ear, looked

सती । [ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिधितक्षुरप्रेण चिर निभ्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।]

दुर्योधनः—साधु, वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरत्तरणिगघोसो । सिद्धचालणगणविमुक्ककुसुमपअरेण पच्छादिदं समलगणम् । भणिअं अ सामिणा अग्राएण—‘ भो वीर विकोदल, असमत्तो तुह मह वि समलव्वावारो । ता अणुमण्ण म मुहुत्तअम् । पेक्खामहे दाव वस्सस्स तुह भाटुणो अ धणुवेदसिक्खाचउरत्तणम् । तुह वि एदं पेक्खणिज्जम् ति ।

[ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः समरतुर्यनिर्घोषः । सिद्धचारणगणविमुक्ककुसुमप्रकरेण प्रच्छादितं समराङ्गणम् । भणितं च स्वामिनाङ्गराजेन—‘ भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापारः । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम् ’ इति ।]

दुर्योधनः—तस्ततः ।

सुन्दरकः—नदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदिणिअवेराणु-

at [the *śakti*] for a long time [by way of taking aim] and divided it into three parts, while yet it was on half its way, even as Śiva divided the Ganges!

Duryodhana—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—And then, Your Majesty, at this time the blast of war⁴trumpets was drowned in the cry of ‘Well [done]’, proceeding from the warrior world, which [cry] was sweet [yet] loud (*mukhara*). The field of battle was covered over with a collection of flowers, showered down by a multitude of Siddhās and Cārants. And my master, the king of the Aṅgas, said, ‘O valiant Vṛkodara, unfinished is your, and even my, battle-operation. Therefore, give me leave for a moment. Let us just witness the skill in the knowledge of archery of my boy and your brother. Even for you it is a sight to see!’

Duryodhana—Then [what] then?

Sundaraka—Then, Your Majesty, even both Bhīmasena and

बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ । [ततो देव, विश्रमितायोधन-
व्यापारौ मुहूर्तविश्रमितिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ ।]

दुर्योधनः—(सामिप्रायम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्—‘अरे
रे दुज्जोहणप्पमुहा—[ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—
‘अरे रे दुर्योधनप्रमुखाः—] (अर्षोक्ते लज्जा नाटयति ।)

दुर्योधनः—सुन्दरक, कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणादु देवो । ‘अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो, अविण-
अणोकण्णधार कण्ण, तुझेहिं मह परोक्ख बहुहिं महारहेहिं पडिवारिअ एआई
मम पुत्तओ अहिमण्णू व्वावादिदो । अहं उण तुम्हाण पेक्खन्ताण एव्व एदं
कुमालविससेण सुमरिद्व्वसेस करोमि ’ त्ति भणिअ सगव्व आप्फाल्लिदं गेण
क्कज्जणिग्घादघोसभीसणजीआरवं गण्डीवम् । सामिणा वि सज्जीकिद कालपुट्टम् ।
[दृष्टोतु देवः । ‘अरे, रे दुर्योधनप्रमुखाः, कुरुबलसेनाप्रभवः अविनयनौकर्णधार
कर्ण, युष्माभिर्मम परोक्ष बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युव्यापादितः ।
अहं पुनर्युष्माक प्रेक्षमाणानामेवैत कुमारवृषसेन स्मर्तव्यशेषं करोमि । ’ इति भणित्वा

the king of the Āngas, became witnesses, having ceased their
battle-operation and stopped for a while their continued en-
mity

Duryodhana—(Significantly) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder,
who was enraged at the splitting of his *Śakti*, said, ‘O you,
Duryodhana-headed—’ (This half-said, he gesticulates shy-
ness).

Duryodhana—Sundaraka, proceed This [represents] the
speech of another

Sundaraka—May Your Majesty hear, ‘O you, masters of the
powerful (*balam*) Kuru-hosts, headed by Duryodhana, [O]
Karna, the helmsman of the boat of insolence, my young boy,
Abhimanyu, who was alone, was surrounded and killed, in
my absence, by you, great chariot-warriors, who were many.
But I shall reduce to memory this Prince Vṛṣasena, even
(*eva*) in spite of you who are looking on So saying he
proudly twanged his Gāṇḍīva, whose string created a noise

सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारव गाण्डीवम् । स्वामिनापि सजी-
कृतं कालवृष्टम् ।]

दुर्योधनः—(सावहित्थम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा
विरइदा अङ्गराअविससेणरहकूलकसाओ दुवे बाणणदीओ । तेहिं वि दुवेहिं
अण्णोणिसिणेहदसिदसिक्खाविसेसेहि अभिजुत्तो सी दुराआरो मज्झमपण्डवो ।
[ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मरम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेन-
रथकूलकषे द्वे बाणनद्यौ । ताम्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाम्यामभि-
युक्तः स दुराचारो मध्यमपाण्डवः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाण-
वरिसेण तह आअरिदं पत्तिहिं जह ण गहत्तलं ण सामी ण रहो ण धरणी ण
कुमारो ण केतुवसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ
अ लख्खीअदि । [ततश्च देव, गाण्डीविना ताररसितज्यानिर्घोषमात्रविशतबाण-
वर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तल न स्वामी न रथो न धरणी न कुमारो न
केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते ।]

dreadful like the crash of a stroke of the thunderbolt My master also made ready his Kālaprsthā

Duryodhana—(*Concealing his feelings*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, who prohibited Bīmasena from commencing battle-operation, arranged two rivers of arrows, dashing against the banks in the form of the chariots of the king of the Aṅgas and Vṛsasena. By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāṇḍava.

Duryodhana—Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which resembled loud thunder, performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the charioteer, not the horses, not the quarters and not the warrior-world could be seen !

दुर्योधनः—(सविस्मयम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेतं एव आदिक्कन्ते सरवरिसे सहरिससिंहणादे पण्डवसेणे विमुक्ताक्रन्दे कौरवबले समुत्थितो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो ति । [ततश्च देव, क्षणमात्रमवातिक्रान्ते शरवर्षे सहर्ष-सिंहनादे पाण्डवसैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति ।]

दुर्योधनः—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, पेक्खामि कुमाले हदसारहितुलग ळणादवत्तचावचा । मरकेदुवसं सगण्णम्भट्टं विअ सुलकुमाल एक्केण ज्जेव हिअअमम्मभेदिणा सिलीमुहेण भिण्णदेहं रहमज्जे पेल्लुध्थ । [ततश्च देव, प्रेक्षे कुमार हतसारथितुरंगं क्ष्णनातपत्रचापचामरकेतुवंश स्वर्गप्रभ्रष्टमिव सुरकुमारमेकैर्नैव हृदयममंभेदिना शिला-मुखेन भिन्नदेहं रथमध्ये पर्यस्तम् ।]

दुर्योधनः—(सात्त्वम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन,

Duryodhana—(With amazement) Then, [what] then?

Sundaraka—And then, Your Majesty, as the shower of arrows ceased just for a moment, as the Pāndava army uttered a war-cry and as the Kaurava forces gave out a loud wail, a great uproar arose, 'Alas, Prince Vṛṣasena is killed, alas, [he] is killed!'

Duryodhana—(Suppressing his tears) Then, [what] then?

Sundaraka—And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, his body pierced through by just one arrow that cut the vital of his heart, his charioteer and horses killed and his umbrella, bow, chowries, and banner-post [all] broken

Duryodhana—(With tears) Alas, Prince Vṛṣasena! Enough of hearing further than this O dear boy Vṛṣasena, alas, [you] who were too much fondled on my lap, alas, [you] to whom fight with the mace was dear, alas, sprout of the family of Rādheya, alas, [you] of pleasant sight, alas [you] who were not [to me] different from Duśśāsana, alas, [you]

१ 'महन्तीए'वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' ज २ 'परिष्ठितं आअदो (परिस्थितमागत)' ज.

हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त -

मुद्गिष्ममाननवयौवनरम्यशोभम् ।

प्राणापहारपरिवर्तितदृष्टि दृष्ट

कर्णेन तत् कथमिवाननपङ्कज ते ॥ १० ॥

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माक पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।

हृदयं दह्यतेऽत्यर्थं कुतो दुःख कुतो व्यथा ॥ ११ ॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पदान्तेन वीजयति ।)

दुर्योधनः—(लब्धसंज्ञः ।) भद्र सुन्दरक ततो वयस्येत किं प्रतिपन्नमङ्गराजेन ।

who were attached to all your elders, give me a reply [to my lamentations].

How possibly could Karna have gazed upon your lotuslike face, which had wide eyes, which was delightful as the newly-arisen moon and whose loveliness was rendered attractive by fresh youth [just] sporting forth, when its eyes were [probably] turned up at [the time of] the passing of life?

10

Charioteer—Long-lived one, away with the extreme vehemence of grief

Duryodhana—Charioteer, the meritorious really become subject to grief But of us,

Whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation Whence [therefore can we have] grief, whence pain?

11

(Faints away)

Charioteer—May Your Majesty take courage, take courage.

(Fans him with the skirt of his garment)

Duryodhana—(Recovering consciousness) Good Sundaraka, what then was done by my friend, the Aṅga-king?

सुन्दरकः—तदो अ देव, तथाविधस्स पुत्तस्स दसणेण सगल्लिद अस्सुजादं उज्जिअ अणवेक्खिदपरप्पहरणामिओएण सामिणा अभिजुत्तो धणंजओ । तं अ सुदवहामरिसुद्धीविदपरक्कम विमुक्कजीविदासं तह परिक्रमन्त पेक्खिअ भीमणउल-सहदेवपञ्चालप्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो । [ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन सगलितमश्रुजातमुज्जित्वानवेक्षितपरप्रहरणामियोगेन स्वामिनाभियुक्तो धनजयः । तं च सुतवधामर्षेर्दीपितपराक्रमं विमुक्तजीविताश्च तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनंजयस्य रथवरः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, सल्लेण भणिदम्—‘अङ्गराअ, हदतुल्लङ्गमो भग्गकूवरो दे रहो ण जोगो भीमाज्जुणेहिं सह आज्जुञ्जिदुम्’ ति । तदो पडिवट्ठिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो । तदो अ सामिणा सुइरं विलविअ परिअणोवणीद अण्णं रह पेक्खिअ दीह निस्ससिअ मइ दिट्ठी विणिक्खिअविदा । सुन्दरअ, एहि ति भणिद अ तदो अह उवागदो सामिसमी-वम् । तदो अवणीअ सीसट्ठाणादो पट्ठिअ सरीरसगल्लिदेहिं सोणिअविदुहिं लिच्चमुह बाण कदुअ अहिलिहिअ प्पेसिदो देवस्स सदेसो । [ततो देव, शल्येन

Sundaraka—And then, Your Majesty, having wiped off the many tears that arose (lit dropped down) at the sight of his son in that plight, my master attacked Dhananjaya, caring not for the strokes of others' weapons. And having seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desparation], thus moving about, [warriors], headed by Bhīma, Nakula, Sahadeva and Pāñcāla, screened the excellent chariot of Dhananjaya

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, Śalya said, ‘King of the Aṅgas, your chariot, with its horses killed and its pole (*kūbarah*) broken, is not fit for fighting with Bhīma and Arjuna’ Thus the chariot was changed, my master was made to alight from his [old] chariot and was in diverse ways consoled. And then, my master bewailed for a long time and having seen another chariot brought by the servants, heaved a long sigh and cast a glance at me. And

१ ‘तदो अज्जुणचावमहप्पलअपओहरणिस्सरिदसरथारासहस्सेहिं पूरिदेसु दिसा-मुहेसु सल्लेण भणिदो सामी अगाराओ (ततोऽर्जुनचापमहाप्रलयपर्याधरनिस्ततशरधारा-सहस्रैः पूरितेषु दिशामुखेषु शल्येण भणित स्वाम्यङ्गथराज ।) श-द

भणितम्—‘ अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां सहायो-
 धुम् ’ इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद् बहुप्रकारं च
 समाश्वासितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं
 निःश्वस्य मयि दृष्टिर्विनिक्षिता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः
 स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितविन्दु-
 भिल्लितमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य सदेशः ।] (पट्टिकामर्पयति ।)
 (दुर्योधनो गृहीत्वा वाचयति ।)

यथा—‘स्वस्ति’ महाराजदुर्योधन समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमाब्जिडग्य
 विज्ञापयति यथा ।

अञ्चग्रामाविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्
 भ्रातृभ्योऽपि ममाधिकोऽयममुना जेथा पृथासूनवः ।
 यत्समावित इत्यहं नै च हतो दुःशासनारिर्मया
 त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥ ’

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन०

[he] said, ‘Sundaraka, come [here] ’. Then I went near my
 master Then, taking out a strip of cloth from his turban
 and smearing the tip of an arrow with drops of blood ooz-
 ing from his body, he wrote and sent a message to Your
 Majesty (Hands over the strip)

(Duryodhana takes and reads)

Thus, ‘Hail, Karna, having closely embraced by the neck
 His Majesty Duryodhana, for this the last time, submits
 from the field of battle

‘[This Karna] is versed in the operation with a num-
 ber of missiles, there is no [other] man who is his equal
 in battle, he is more [valued] to me than even my bro-
 thers, through him the sons of Prthā are to be conquer-
 ed’—since thus you honoured me and I did not kill the
 enemy of Duśśāsana, [therefore] find you a remedy for
 grief either by the prowess of arms or by tears.’ 12

Duryodhana—Friend Karna, why do you strike me here, who
 am [already] pained by the slaughter of a hundred brothers

वदयसि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरकः—देवै, अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणोवि पत्थेण सह समल मग्गदि[देव, अपनीतशरीरावरण आत्मवचकृतनिश्चयः पुनरपि पार्थेन सह समर मार्गयते ।]

दुर्योधनः—(आवेगादासनादुत्तिष्ठन् ।) सूत, रथमुपनम्य ! सुन्दरक, त्वमपि मद्रचनात्त्वरितर गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमातिसाहसेन । अभिन्न एवावयोः सकल्प । नै खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु
हत्वा पार्थान् सलिलमशिवं बन्धुवगार्यं दत्त्वा
मुक्ता बाष्प सह कतिपर्यैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्य सुचिरमपुनर्भावि गाढोपगूढ
संत्यक्ष्यावो हततनुमिमा दु खिद्वौ निर्धृतौ च ॥ १३ ॥

अथवा शोक प्रति मया न किञ्चित् संदेष्टव्यम् ।

with another arrow of [such] speech? Good Sundaraka, well, now what is the Aṅga-king engaged in?

Sundaraka—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again

Duryodhana—(Getting up from his seat with vehemence) Charioteer, bring my chariot Sundaraka, go very quickly and console my friend, the Aṅga-king at my words, [thus]: 'Away with extreme rashness Quite identical is our determination. Not indeed are you alone desirous of giving up life But,

Having killed the Pārthās, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished a not-happening-again, mutual, close embrace for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and relieved [of our sorrow]'

13

Or rather, as regards grief I have no message to send

- १ 'देव अज्जवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भ पृच्छयते ।)' ज.
२ 'न खलु जयाकाङ्क्षी भवानिदानीम्' ग-द ३ नास्तीद वाक्य ग-द-पुस्तकयो-
४ 'कर्णं प्रति मया किञ्चित् संदेष्टव्यम्' ग

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।

त्वा बोधयामि किमहं त्वं मा सस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—ज देवो आणवेदि । [यदेव आज्ञापयति ।] (निष्क्रान्त ।)

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्त्वा ।) देव, हृष्टासवलितो नेमिध्वनि श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथ ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देव । (निष्क्रम्य पुन प्रविशति ।)

दुर्योधनः—(विलोक्य ।) किमिति नारुढोऽसि ।

सूतः—एष खलु तातोऽम्बा च सजयाधिष्ठित रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—किं नाम तातोऽम्बा च सप्राप्तौ । कष्टमतिबीभत्समाचरितं दैवेन ।

सूत, गच्छ त्वं स्यन्दन तर्णमुपहर अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

Vṛṣasena was not your son, Duśśāsana was not my younger brother ! Why do I [then] console you ? [Why] should you compose me ?" 14

Sundaraka—As Your Majesty commands (Goes out)

Duryodhana—Charioteer, bring the chariot quickly enough

Charioteer—Your Majesty, the sound of the rims [of wheels], mingled with the neighing [of horses], is heard. I therefore conclude the chariot is in all probability (*nūnam*) brought by the servants.

Duryodhana—Charioteer, go you make [it] ready.

Charioteer—As Your Majesty commands (Going out he enters again)

Duryodhana—(Looking at him) Why is it that you are not mounted ?

Charioteer—Here, indeed, have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge (*adhṛstṛita*) of Sañjaya

Duryodhana—What, I would like to know (*nāma*), have father and mother arrived ? Alas, an exceedingly loathsome thing has been done by Fate ! Charioteer, go you and quickly bring my chariot I shall also stay in a solitary place, avoiding meeting with [lit being seen by] my father.

सूतः—देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेय । पश्य ।

अद्यैवावा रणमुपगतौ तातमम्बा च दृष्ट्वा
घातस्ताम्यां शिरसि विनतोऽहं च दुःखासनश्च ।
तस्मिन् बाले प्रसभभरिणा प्रापिते तामवस्था
पार्श्वे पित्रोरहमुपगत किं नु वक्ष्यामि ताम्भ्योम् ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरु ।

(निष्क्रान्तौ)

इति चतुर्थोऽङ्कः

Charioteer—Your Majesty, they [that is, your parents] have you as the one surviving kinsmen. How possibly should you not console them?

Duryodhana—Charioteer, how possibly can I, whose fate is averse [to me], console them? See

Just to-day we both went to battle after seeing our father and mother. By them was I, as I bent low, smelt on the head and Duśśāsana [also]! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them?

15

Yet the elders have necessarily to be offered obeisance to

(*They both go out*)

END OF ACT IV

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी सजयो धृतराष्ट्रश्च ।)

धृतराष्ट्रः—वत्स सजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननं क-
शेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, 'जइ सच्चं जीवदि मे वच्छो ता कवेहि कस्सि देसे वट्टदि ।
[जात, यदि सत्य जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।]

संजयः—नन्वेप महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(स्मरुणम् ।) जाद, एआइ ति भणासि । किं णु खलु सपद
भादुसद से पास्से भविस्सदि । [जात, एकाकीति भणसि । किं नु खलु साप्रत
भ्रातृव्यतमस्य पार्श्वे भविष्यति ।]

संजयः—तात, अम्ब, अवतरन स्वैरं रथात् ।

(उभावतरण नाटयतः ।)

(ततः प्रविशति सत्रीडोप्रविष्टो दुर्योधनः ।)

संजयः—(उपसृत्य) विजयता महाराज । नन्वेप तातोम्बया सह प्रातः ।
किं न पश्यति महाराज ।

ACT V

(Then enter in a conveyance, namely, a chariot, Gan-
dhārī, Sañjaya and Dhṛtarāṣṭra)

Dhṛtarāstra—Dear Sañjaya, tell [me], tell [me], in which
region my dear boy Duryodhana, the one surviving sprout
from the forest of the Kuru-family, is staying Is he alive
or not?

Gandharī—Child, if really my dear boy is alive, then tell
[me] in which region he is

Sanjaya—Well, here is His Majesty, sitting all alone, under
the shade of a banian tree

Gandharī—(Pathetically) Child, you say 'alone'! Indeed, is
it likely (nu) that a hundred brothers are at his side now?

Sanjaya—Father, mother, slowly alight from the chariot.

(Both gesticulate alighting)

(Then enters Duryodhana, sitting in shame)

Sanjaya—(Approaching) May victory attend Your Majesty
Why, here father has arrived along with mother.

(दुर्योधनो, वैलस्य नाटयति ।)

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपटकेषु शनकैः कर्णे कृतापाश्रयः ।
दूरान्निर्जितैसान्वितान्नरपतीनालोकयंल्लीलया,
सह्या पुत्रक वेदनेति न भया पापेन पृष्ठो भवान् ॥ १ ॥
(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यलिङ्गतः)

गान्धारी—वच्छ, अदिगाढप्रहारवेअण्णापज्जाउलस्स अम्हेसु सण्णिहिदेसु वि
ण पसरदि दे वाणी । (वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहिते-
ष्वपि न प्रसरति ते वाणी ।)

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—वच्छ, जइ तुमं वि अम्हे णालवसि ता किं सपद वच्छो दुस्सासणो
आलवदि अध दुम्मरिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्नालपसि
तर्हि साप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो बान्धो वा ।)

(*Duryodhanas gesticulates bewilderment*)

Dhrtarastra—

Sinful as I am, I could not make of you the inquiry,
'Dear boy, is your pain bearable?'—[of you] who, being
reclined at leisure on Karna, would be gracefully looking
from a distance at [hostile] kings, [first] vanquished
and [then] appeased, when, after darts were taken out
[of your body] by means of pincers, your armour was
removed and the bandages of your wounds were tied' 1

(*Dhrtarāstra and Gāndhārī, approaching gropingly,
embrace him*).

Gandhari—Child, distressed as you are by the agonies of
your extremely deep wounds, your tongue does not work,
though we have arrived near'

Dhrtarastra—Dear boy, Duryodhana, why now this silence,
unresorted to before, even towards me?

Gandhari—Child, if even you would not talk to us, then,
would dear Duśśāsana now talk, or then, Durmarṣaṇa, or
another?

१ 'निर्जितशत्रवान्' इति कश्चित् पाठः

दुर्योधनः—

पौपौऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसा तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वै
किं वा सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अल परिदेविदेण । तुम वि दाव एक्का इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा (जात, अल परिदे-
वितेन । त्वमपि तावदेकोऽस्यान्वयुगलस्य मार्गोपदेशकः तच्चिर जीव । किं मे
राज्येन जयेन वा ।)

दुर्योधनः—

मात किमप्यसदृश कृपण वचस्ते
सुक्षत्रिया क भवती क च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेता
त्वं नानुचिन्तयसि रक्षसि मामभ्योग्यम् ॥ ३ ॥

Duryodhana—

Sinful am I, who have witnessed the slaughter of my younger brothers without avenging it, the cause of the tears of father, and of you, [O] mother! Why do you regard me as your son—[me] who am unworthily born in the spotless Bharata—race of yours and have become the destroyer of your sons? 2

Gandhari—Child, enough of bewailing You at least are the only guide of this blind couple So live long What care I for kingdom or victory?

Duryodhana—

Mother, unaccountably unbecoming and undignified is [this] utterance of yours! What an incongruity between you, an excellent Kṣatriya woman, and [this] meekness of spirit! [O you] who are void of parental affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way]!

१ 'जातो' ज २ 'अपि' ग-द ३ 'वेरेण (वैरेण)' ग-द ४ 'विकृत'

ग-द.

नून विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वाय लोकवादो वितथ न घटस्य कूपपतने रज्जुस्त-
लैव प्रक्षेप्तव्या ' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुकरणेन (शिदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य ।) वत्स, समाश्वसिहि । सभाश्वासय चास्मा-
निमामतिदीना मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया

विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारीः—जाद, एद एव्व संपदं प्पभूदं जं तुमं वि दाव एक्को णाणुसोचहि
दव्वो । ता जाद, प्पसीद एसो दे सीस्सञ्जली । ' णिवट्टेहि समरव्वावारादो ।
अपच्छिमं करेहि पिटुणो वयणम् । जात, एतदेव साप्रतं प्रभूतं यत्त्वमपि ताव-
देको नानुशोचितव्यः । तज्जत, प्रसीद एष ते शीर्षाञ्जलिः । निवर्तस्व
समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely, this is the work of grief for sons!

Sanjaya—Your Majesty, is this popular saying false—
[namely]) 'When a vessel has fallen in a well, the rope
should not be thrown just there'?

Duryodhana—This is insufficient What is the use of the
instrument in the absence of those who are to be served
therewith?

Dhrtarastra—(Embracing Duryodhana) Dear boy, take
courage And offer consolation to us and to this extremely
miserable mother [of yours]

Duryodhana—Father, difficult to attain is consolation for
you now But,

Do you both keep on bewailing for your sons, shining
even in sorrow, in company with Kuntī, whose sons will
be killed by me to-day!

4

Gandhari—This itself is much at present that you alone at
least are not to be mourned for Therefore, dear, be
pleased. Here I fold my hands on my head for you Desist
from battle-operation. Act up according to the last words
of your father.

धृतराष्ट्रः—वत्स, शृणु वचन तवाम्बाया मम च निहताशेषबन्धुवर्गस्य । पश्य
दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीतिं जगत् फाल्गुनात् ।
वत्सानां निवनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽयुना
ममैव वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्त्य किं मया कर्तव्यम् ।

गान्धारी—जाद, ज पिदा दे विउरो वा भणदि । [जात यत् पिता ते विदुरो
वा भणति ।]

संजयः—देव, एवमिदम् ।

दुर्योधनः—सजय, अब्बाप्युपदेश्यमस्ति ।

संजयः—देव यावत् प्राप्ति तावदुपदेश्यभूमिर्विजिगीषुः प्रज्ञावताम् ।

दुर्योधनः—(सक्रोधम् ।) शृणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान् प्रति प्रति-
रूपमुपदेशम् ।

Dhrtarastra—Dear boy, listen to the words of your mother and of me, who have the group of all my kinsmen killed See

Those [famous] Drona and Bhishma, [depending] on whose strength the enemies [lit. the co-parceners] were not cared for, are killed The world trembled before Phālguna, as he butchered Karna's son in his [very] presence Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone] ! Give up your pride towards the enemies, dear boy, and save these your blind parents

5

Duryodhana—Turning back from the battle-field, what should be done by me?

Gandhari—Dear, what your father, or Vidura, would say

Sanjaya—Your Majesty, so is this.

Duryodhana—Sañjaya, should advice be offered even now?

Sanjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise.

Duryodhana—(With anger) Let us just hear from you your self- who [profess to be] wise, an advice suitable for us

‘ क्रोधं ’ ग,

धृतराष्ट्रः—वत्स, युक्तवादिनि सजये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि ।

दुर्योधनः—कथयतु तातः ।

धृतराष्ट्रः—वत्स, किं विस्तरेण। सवत्ता भवानिदानीमपि युधिष्ठिरमीप्सितपणवन्वेन।

दुर्योधनः—तात, तनयस्नेहवैकल्यादम्बा बालिशत्वेन सजयश्च काममेव ब्रवीतु । युष्माकमप्येव व्यामोहः । अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वर । अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदानवध्वीरितवासुदेवसामोपन्यास । सप्रति हि दृष्टपितामहाचार्यानुजराजचक्रविपत्ति स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडावहम-
सुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवै संधिम् । अन्यच्च नयवेदिन् संजय,

Dhrtarastra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking reasonably. If you would recover your natural state [of mind], then I would myself address [something] to you.

Duryodhana—Let my father say

Dhrtarastra—Dear boy, what is the use of prolixity? Even now you should make peace with Yudhiṣṭhira by offering (*bandhak*) him the desired terms

Duryodhana—Father, I can understand (*kāma*) mother saying in this way through helplessness [brought on] by affection for her son, and Sañjaya through [sheer] childishness. [But] such infatuation [should overcome] even you! Or rather, the anguish arising from the death of your sons prevails [in your case]. Moreover, father, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva. Now, indeed, how possibly (*iva*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a multitude of princes, make, out of affection for merely his body, peace with the Pāṇḍavas [a peace] which would bring [only] shame to a man of lofty spirits and which would end in misery? Moreover, [O] Sañjaya, [you] who [profess to] know politics.

How, indeed, can princes make peace with their enemies, who are losing? At present I am bereft of

हीयमानान् किल रिपून् नृपा. संदधते कथम् ।

दु.शासनेन हीनोऽहं सातुज. पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एव गतेऽपि मत्प्रार्थनया न किञ्चिन्न करोति युधिष्ठिरः ।
अन्यच्च सर्वे दैवापकृष्टं मन्यते युधिष्ठिरः ।

दुर्योधनः—कथमिव ।

धृतराष्ट्रः—वत्स, श्रूयता प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुच्छलत्वात् सप्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्जः सवातुम् ।

संजयः—एवमिदम् ।

गान्धारी—जाद, उपपत्तिजुक्तं पडिवज्जस्स पिदुणो वअणम् । (जात, उपपत्ति-
युक्तं प्रतिपद्यस्व पितुर्वचनम्)

दुर्योधनः—तात, अम्ब, संजय,

Dussāsana [and am therefore the losing party] and the Pandava is accompanied by his brothers [and as such, therefore, is not likely to listen to our overtures of peace] !

6

Dhrtarastra—Even under these circumstances there is nothing which Yudhisṭhira would not do at my request. Moreover, Yudhisṭhira looks upon everything as being in the clutches of Fate.

Duryodhana—How possibly?

Dhrtarastra—Dear boy, hear the vow of Yudhisṭhira viz. 'I shall not sustain life on the death of even one younger brother.' Owing to war abounding in many treacherous practices, he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you

Sanjaya—So this is

Gandhari—Dear, accept the words of your father, which are full of reason

Duryodhana—Father, Mother, Sānjaya,

१ 'हीयमाना किल रिपुर्नृपा सदधते पैरान् । दु शासने हतेऽहीना सातुजा पाण्डवा कथम् ॥' ज. २ 'सर्वमेवापकृतं नातुमन्यते' ज.

एकेनापि विनानुजेन मरणं पार्थः पञ्चाङ्गान्

भ्रातृणा निहते शते विषहते दुर्योधनो जीवितुम्

त दुःशासनशोणिताशनमरिं भिन्न गदाकोटिना

भीम दिक्षु न विक्षिपामि कृपणः सार्धं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, मदङ्कदुल्लिद, हा जुअराअ, अस्सुदपुग्वा कखु कस्स वि लोए ईदिसीं विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्खसदं, प्पसूदा ण उण सुदसदम् । (हा जात दुःशासन, हा मदङ्कदुल्लित, हा युवराज अश्रुतपूर्वा खलु कस्यापि लोक ईदशी विपत्तिः । हा वीरशतप्रसविनी हतगान्धारी दुःखशत प्रसूता न पुनः सुतशतम् ।)

(सर्वे रुदन्ति ।)

संजयः—(बाष्पमुत्सृज्य ।) तात, अम्ब प्रतिबोधयितुं महाराजमिमा भूमिं युवामागतौ । तदात्मापि तावत् सस्तम्भ्यताम् ।

धृतराष्ट्रः—वत्स दुर्योधन, एव विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मान । मरिषु त्वदेकशेषजीवितालम्बनेय तपास्विनी गान्धारी कमवलम्बता शरणमहं च ।

The Pārtha has vowed death in the absence of even one younger brother [and] Duryodhana agrees to live, when his hundred brothers are [all] slain! Shall I not throw in [all] directions Bhīma, the enemy, that devourer of Duśśāsana's blood, mangled with the tip of my mace? Shall I make peace in an undignified way? 7

Gandhārī—O darling Duśśāsana, O [you] so much fondled on my lap, O young prince, such destruction indeed has never been heard before in the world in the case of any one! Alas! Gāndhārī, giving birth to a hundred heroes, has [really] given birth to a hundred griefs, but not a hundred sons

(All weep)

Sanjaya—(Having shed tears) Father, mother, you two have come to this region in order to console His Majesty! So you should first compose yourselves at least

Dhrtarsatra—Dear boy, Duryodhana, when Fate is thus adverse [to us], and you are not giving up natural pride towards the enemies, whom is poor Gāndhārī, who possesses you as the sole surviving support of her life, to resort to as protector, and [also] myself?

दुर्योधनः—श्रूयता यत् प्रतिपत्तुमिदानीं प्रातःकालम् ।
 कलितभुवना भुक्तैश्चर्यास्तिरकृतविद्विषः
 प्रणतशिरसा राज्ञा चूडासहस्रकृतार्चनाः ।
 अभिमुखमरीन् घ्नतः संख्ये हताः शतमात्मजा
 बहवु म्गरेणोढा तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुलङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः ।)

गान्धारी—(आकर्ण्य । समयम् ।) जाद, कहिं एद हाहाकारमिस्स तूररसिंदं
 सुणीआदि । (जात, कुत्रैतत् हाहाकारमिश्रं तूर्तरसितं श्रूयते ।)

संजयः—अम्ब, भूमिरियमेवविधाना भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायताम् । अतिभैरव खलु विस्तारी हाहारतः ।

कारणेनास्य महता भवितव्यम् ।

Duryodhana—Hear what is fit to be done at present

Your hundred sons, who had subjugated the world,
 who enjoyed sovereignty and despised their enemies and
 who were worshipped by thousands of crests of
 kings bending down their heads, have been killed in the
 war, while [themselves] killing their enemies face to
 face [So] let father in company with mother bear the
 [same] yoke that was borne by Sagara!

But the contrary of this happening, the king's duty as a
 Ksatriya will have been transgressed

(A great uproar behind the curtain)

Gandhari—(Listening With terror) Where is this blast of
 trumpets, mingled with cries of woe, heard?

Sanjaya—Mother, this is a proper place for great uproars
 of such kind and [as such] it is calculated to inspire timid
 people with distress

Dhrtarsatra—Dear Sānjaya, let [it be ascertained] Indeed,
 exceedingly frightful is [this] far-spreading cry of woe
 The cause of this must be great

१ 'कुद्दान् घ्नन्तो' ज २ 'अभूमिरियमेवविधानां भीरुजनानाम्' ग-इ.

दुर्योधनः—तात, प्रसीद । पराङ्मुख खलु दैवमस्माकम् । यावदपरमपि किञ्चि-
दत्याहितं न श्रावयति तावदेवाज्ञापय मा सप्रामावतरणाय ।

गान्धारी—जाद, मुहुत्तज दाव म मन्दभाङ्गी समस्सासेहि । [जात, मुहुर्तं
तावन्मा मन्दभागिनीं समाश्वासय ।]

धृतराष्ट्रः—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातो-
पायश्चिन्त्यताम् ।

दुर्योधनः—

प्रत्यक्ष हतबान्धवां मम परे हन्तुं न योग्या रहः

किं वा तेन कृतेन तैरिव कृत यत्न प्रकाश्यं रणे ।

गान्धारी—जाद, एआई तुमम् । को दे सहाअत्तण करिस्सदि । [जात, एकाकी
त्वम् । कस्ते साहाय्य करिष्यति ।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मात. कियन्तोऽरय.

साह्य केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

Duryodhana—Father, be pleased Our Fate has really turn-
ed its face away [from us] While it does not make us hear
of some other great calamity also, order me to descend on
the battlefield

Gandhari—Dear, at least for a moment console me, who am
[so] unfortunate

Dhrtarastra—Dear boy, even though you have formed your
determination to [continue] the battle, yet let a means of
striking the enemy covertly be devised

Duryodhana—

It is not proper for me to kill in secret the enemies
who have killed our kinsmen in my presence What is
the use of doing that which, like their work, is not open-
ly done in the battle

9 a b

Gandhari—Dear, you are alone Who would render you
help?

Duryodhana—

Alone I have been the cause of the death of your sons'
Mother, how many are the enemies? Only let Fate come
to [my] assistance and [now] the earth [will be] void
of the Pāndvas'

9 c d

१ 'वत्स न परान् हन्तु रता मे क्षम' ज २ 'साम्य केवलमेतु' ज 'शाम्य०'

(नेपथ्ये । कलकलानन्तरम् ।) भो भो योधा, निवेदयन्तु भवन्तः कौरव-
श्चराय, इदं महत् कदनं प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः काला-
नुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरस्मिरङ्किततनुः पार्थाङ्कितैर्मार्गणै-

र्वहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः ।

वार्तामङ्गपतेर्विलोचनजलैरविदेयन् पृच्छता

शून्येनैव रथेन याति शिविरं शल्यः कुरुक्षेत्रं त्यजन् ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्) आः, केनेदमविस्पष्टमशनिपातदारुणमुद्घोषि-
तम् । कः कोऽत्र भोः ।

(प्रविश्य सन्नान्तः ।) **सूतः**—हा, हताः स्मः । (आत्मानं पातयति ।)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

(*Behind the curtain After an uproar*) O you warriors, may you tell [this] to the lord of the Kauravas Here a great slaughter has begun Enough of your shrinking from hearing an unpleasant [news] For you must now employ a remedy, which is proper for the occasion So, indeed

Casting off whip and reins, his body bespotted with arrows marked with [the name of] Pārtha, slowly drawn along by the horses owing to their acquaintance with the chariot-paths and communicating to those that are asking the news of the lord of the Aṅgas with tears from his eyes, Salya is proceeding to the camp with a vacant chariot, [thus] piercing [the heart of] the Kurus'

10

Duryodhana—(*Listening With apprehension*) Ah, by whom was this proclamation made, indistinct and dreadful like the fall of a thunderbolt? Holloa, who is here, who?

(*Entering confused*) **Charioteer**—Alas, we are undone (*Throws himself down*).

Duryodhana—Oh, tell

Dhṛtarāstra and Sanjaya—Let it be told, let it be told
Charioteer—Long-lived one, what else?

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।

शून्य कर्णस्य रथ मनोरथमिवाधिरुढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)

गान्धारी—जाद, समस्सस समस्सस । [जात, समाश्वसिहि समाश्वसिहि ।]

संजय—समाश्वसितु समाश्वसितु देव ।

धृतराष्ट्रः—भो, कष्ट कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।

पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः

शोच्या दशमुपगतः सह भार्ययाहम् ।

अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गं

दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

Here the concourse of the people is made to faint away by Śalya, while entering, as by a dart finding its way [in the body]—[Śalya] who is mounted on the vacant chariot of Karna, as on a vain desire' 11

Duryodhana—Alas, friend Karna' (*Faints away*)

Gandhari—Child, take courage, take courage

Sanjaya—May Your Majesty take courage, take courage

Dhrtarastra—Alas, oh, alas'

Here is slain even that Rādheya, the dear friend of my son, who was our support when Bhīṣma and Drona were killed. 12

Dear boy, take courage, take courage I say (*namu*), O accursed Fate 13

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is completely destroyed, I have, indeed, been rendered hopeless by you 13

वत्स दुर्योधन, समाश्वासिहि । समाश्वासय तपास्विनीं मातर च ।

दुर्योधनः—(लब्धसंज्ञ ।)

अयि कर्ण कर्णसुखदा प्रयच्छ मे

गिरमुदिरन्निव मुद मयि स्थिराम् ।

सततावियुक्तमकृताप्रिय प्रिय

वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागतः ।) (सर्वे समाश्वासयन्ति ।)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।

उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहत न वत्स

दुःशासन तमधुना न च बन्धुवर्गम् ।

येनातिदुःश्रवमसाधु कृतं तु कर्णे

कर्तास्मि तस्य निधन समरे कुलस्य ॥ १६ ॥

Dear boy, Duryodhana, take courage, take courage And give courage to your poor mother

Duryodhana—(Recovering consciousness)

O Karna, vouchsafe to me a speech, causing delight to the ear, [thus] pouring on me as it were lasting joy [O you] who were [so] fond of Vr̥ṣasena, you are going away, leaving me, who was always unseparated [from you] and who did [you] no unpleasant thing' 14

(Faints away again) (All console him)

Duryodhana—

That lord of the Aṅgas, who was dearer to me than my life, having been killed, I feel ashamed even to breathe Why talk of consolation, father? 15

Moreover.

I bewail not now for that dear boy Duśśāsana, killed by the enemy, though he deserves to be mourned for; not also for the collection of my kinsmen. But I shall work the destruction in battle of the family of him who perpetrated on Karna the evil deed, [so] exceedingly painful to hear

16

१ ' कृतं न कर्ण कर्णस्य तस्य निधने निधन कुलस्य ' ज.

गान्धारी—जाद, सिढिलेहि दाव क्खणमेत्त बाप्पमोक्खम् [जात शिथिल-
तावत् क्षणमात्रं बाष्पमोक्षम् ।)

धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।

तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।

निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णानेन्दुस्मरणात् क्षुभितः शोकसागरः ।

वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

Gandhari—Child, just slacken for only a moment the flow of tears

Dhrtarastra Dear boy, wipe off your tears for only a moment

Duryodhana—

He was not prevented by anybody while he was giving up his life for my sake Why are [then] the tears of me, who am weeping in a helpless way, warded off? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated?

Charioteer—Long-lived one, thus, I hear, the people say

While the wheel [of his chariot] was sunk in earth, he was killed, it is said, by the arrows, of that son of Indra [that is, Arjuna], who possesses the discus-armed [Krsna] for his charioteer and who is [the veritable] Death to our army.

18

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karna's face is [now] being drunk up by the fire arising from my anger, as by the submarine (vāḍava) fire

19

तात, अम्ब, प्रसीदतम् ।

ज्वलन शोकजन्मा मामय दहति दुःसह ।

समानाया विपत्तौ मे वैर सशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधन पस्विज्य रुदन् ।)

भवति तनय सैल्य सशयः साहसेषु

द्रवति हृदयमेतन्मदीममुख्येक्ष्य भीमम् ।

अनिकृतिनिपुणं ते चेष्टित मानशौण्ड

छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदलेन समं समलं मगसि ।

(जात, तेनैव सुतश्चतकृतान्तेन वृकोदरेण सम समर मार्गयसे ।)

दुर्योधनः—तिष्ठतु तावद्कोदरः ।

पापेन येन हृदयस्य मनोरथो मे

सर्वाङ्गचन्दनरसो नयनामलेदुः ।

पुत्रस्तवाम्ब तव तात नयैकशिष्य ।

कर्णो हत सपदि तत्र शराः पतन्तु ॥ २२ ॥

Father, mother, be pleased

This unbearable fire, born of grief, is burning me
The calamity being common [in both cases], war with
its uncertainty is preferable to me 20

Dhritarastra—(Having embraced Duryodhana Weeping).

Indeed, my boy, there is uncertainty in adventures
This my heart melts, when I conceive to myself the
terrible Bhīma [O you] well-known for your pride,
your action is not skilful in treachery, [but] the
enemies' [method of] warfare abounds in deception!
Alas, I am undone! 21

Gandahri—Dear boy, do you seek battle with that very Vrkodara, who has been Death to my hundred sons?

Duryodhana—Let alone Vrkodara for a while

Let my arrows at once fall on that sinful one who killed Karna, the cherished desire of my heart, the sandal juice to all my limbs, the spotless moon to my eyes, a son to you, [O] mother, and the principal disciple of yours in politics, [O] father! 22

सूत, अलमिदानीं कालातिपातेन । सज्ज मे रथमुपाहर । भयं चेत् पाण्ड-
वेभ्यस्तिष्ठ । गदामात्रसहाय एव समरमुवमवतरामि ।

सूतः—अलमन्यथा संभावितेन । अयमहमागत एव । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमयुं ते व्यवसायस्त-
त्सनिहितेषु वीरेषु सेनापति कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारी—जाद, कदरो उण सो जस्सि आस ओलम्बिस्सम् । [जात,
कतरः पुन. स यस्मिन्नाशामवलम्बिष्ये ।)

धृतराष्ट्रः—किं वा शल्य उत वाञ्छत्यामा ।

संजयः—हाँ कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।

आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

दुर्योधनः—किं वा शल्येनोत वाञ्छत्यामा ।

Charioteer, enough of wasting time now. Bring my chariot
made ready If you feel fear from the Pāṇḍavas, [then]
stay With just the mace only as my help, I descend on the
field of battle.

Charioteer—Think not of me otherwise [than in my real
character] Just here I come. (Goes out)

Dhrtarastra—Dear boy, Duryodhana, if this your deter-
mination to burn us is quite firm, then let somebody be in-
stalled Commander of the armies from among the warriors
present

Duryodhana—Why, one is already installed !

Gandhari—Child, which again is he on whom I shall hang
my hope ?

Dhrtarastra—Is he Śalya or Aśvatthāman ?

Sanjaya—Oh, Alas !

Bhisma having passed away, Drona having been killed
and Karna knocked down, strong is the hope, [O] king,
[that] Śalya will conquer the Pāṇḍavas' 23

Duryodhana—What is the use of Śalya or Aśvaahāman ?

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।

अनिवारितसंपातैरयमात्माश्रुवारिभिः । २४ ॥

(नेपथ्ये । कलकलानन्तरम् ।) भो भो कौरवबलप्रवानयोधाः, अलमस्मान-
बलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-
स्तिष्ठतीति ।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य सभ्रान्तः) सूतः—आयुष्मन्

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वेः—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदर ॥ २५ ॥

गान्धारी—(सभयम् ।) जाद, कीं एत्थ पडिपज्जिदव्वं । [जात किमत्र प्रतिपत्तव्यम्]

दुर्योधन — ननु सनिहितैवेय गदा ।

Here my own self, either securing [for me] an embrace with Karna, or depriving Pārtha of his life, [has been already installed] with the waters of tears, ceaseless in their flow!

24

(After an uproar behind the curtain)

O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight. May you tell [us] in which region Suyodhana is staying.

(All listen with confusion)

(Entering confused) Charioteer—Long-lived one!

Two have arrived, driving in the same chariot and inquiring after you here and there—

25 a b

All—Who and who?

Charioteer—

That enemy of Karna and that ferocious Vṛkodara of wolfish deeds!

25 c d

Gandhari—(With fear) Child, what is to be done here?

Duryodhana—Why, here is the mace just near!

गान्धारी—हा हृदस्मि मन्दभाङ्गी । [हा हतास्मि मन्दभागिनी ।]

दुर्योधनः—अम्ब अलमिदानीं कार्पण्येन । सजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जन ।

धृतराष्ट्रः—वत्स क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततःप्रविशतो भीमार्जुनौ ।)

भीमः—भो भो. सुयोधनानुजीविनः, किमित संश्रामादयथातथ चरन्ति भवन्तः(भवन्तः) अलमावयोः शङ्कया ।

कर्ता ब्रूतच्छलाना जेतुमयशरणोद्दीपन. सोऽतिमौनी

कृष्णाकेशोत्तरयिव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

राजा दु शसनादेर्गुरुरनुजशतम्याङ्गराजस्य मित्र

कास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमम्यागतौ स्वः॥२६॥

Gandhari—Alas, I am undone, unfortunate as I am

Duryodhana—Mother, away now with meekness Sāñjaya, start for the camp, placing my parents on the chariot The persons, who are to drive away our grief, have arrived

Dhrtarastra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known?

(Then enter Bhīma and Arjuna)

Bhīma—Oh you, dependents of Suyodhana, why it is that you are moving away in a disorderly fashion through confusion? Away with fear from us

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for moving away the garment and hair of Kṛṣṇā, [he] of whom the Pāṇdavas were [once] slaves, the king, the eldest of the hundred brothers [namely,] Duśśāsana and others and the friend of the Anga-king? [Do] tell [us] We have not come to see him in anger

26

१ अस्मात् पर ' कथयत तावदिदमावयोरोगमन स्वामिनस्तस्य कुरुपते ' इत्यधिकं वाक्यं पठति ज-पुस्तकम्. २ ' अभिमानी ' ग-द.

धृतराष्ट्रः—संजय, दारुण खल्वक्षेपः पापस्य ।

संजयः—तात, कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

दुर्योधनः—सूत, कथय गत्वोभयोरयं तिष्ठतीति ।

सूतः—यथाज्ञापयति देव । (तावुपसृत्य ।) ननु भो वृकोदरार्जुनौ, एष महा-
राजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मदर्शनेन
भृशमुद्वेजयितुम् । तद्गच्छाव ।

भीमः—मूढ, अनुल्लघनीयः सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम् ।
(उपसृत्य ।) संजय, पित्रोर्नमस्कृतिं प्रावय । अथवा तिष्ठ । स्वयं विश्राव्य
नामकर्मणी वन्दनीया गुरवः । (स्थादवतरतः)

अर्जुनः—(उपगम्य) तात, अम्ब,

सकलरिपुजयाशा यत्न बद्धा सुतैस्ते

तृणमिव परिभूतो यस्य गर्वेण लोकः

Dhrtarastra—Terrible indeed is the declaration of the villain !

Sanjaya—Father, having done every [possible] injury by their deed, they are now operating with their tongue

Duryodhana—Charioteer, go and tell them both, 'Here is [Duryodhana]'

Charioteer—As Your Majesty commands (*Approaching them*) I say (*nāma*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

Arjuna—Noble brother, be pleased It is not proper greatly to distress again, by our sight, the parents [already] afflicted with grief for their sons Therefore, let us go.

Bhuma—Fool, [rules of] good conduct must not be transgressed. It is not proper to go away without saluting the elders (*Approaching*) Sañjaya, convey our salutation to the parents. Or rather, stay. After personally announcing one's name and deed should the elders be saluted (*They both get down from the chariot*).

Arjuna—(*Approaching*) Father! mother!

On whom was fixed the hope of victory over all enemies
by your sons, who in his pride defied the world as though

रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वा मेघ्यम्. पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताग्रेष्वकौरव्य क्षीबो दुःशासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽय शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं संपत्नानामपकृतम् ।
यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीरा । तत् किमेवं
विकथ्यनाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वर्धू पाण्डवाना नृपैर्यैः
सर्वे ते क्रोधवन्हौ कृशशलभकुलावज्ञया येन दग्धा ।
एतस्माच्छ्रावयेऽहं न खलु भुजबल्लाघया नापि दपात्
पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

it were a straw—of that son of Rādhā the killer at the
head of battle, this middle Pāṇḍava, is offering his salu-
tations to you, [O] parents' 27

Bhima—

Here bows with his head Bhīma, who has [already]
pounded all the Kauravas, who is intoxicated with the
blood of Duśśāsana and who will [shortly] break the
thighs of Suyodhana 28

Dhṛtarāstra — Wicked-souled Vṛkodara, this injury to
enemies has not been done only by alone As long as there
is the warrior-class, so long will there be heroes victorious
in battle and heroes conquered and slain Then, why do
you afflict us by such boastings?

Bhima—Father, enough of anger

Since (yena) all those princes, who dragged by the
hair, in your assembly, Kṛsnā, the wife of the Pāṇḍavas,
have been burnt down in fire of my anger with the
contempt to be shown to a brood of insignificant moths
—for this reason I am reporting [my deeds to you, and]
not, indeed, by way of boasting of my strength of arms,
nor out of pride You yourself, father, were the wit-
ness when the exceedingly great deed was performed
by your sons and grandsons' 29

दुर्योधनः—अरे रे मरुत्तनय, किमेवं घृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म
ज्ञाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीना मम भुवनपतेराज्ञया ब्रूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृत तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आः दुरात्मन् एष न भवसि (सक्नोषमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वो-
पवेशयति । भीमः क्रोधं नाटयति ।)

अर्जुनः—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा

हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

Duryodhana—O you, son of Wind, why do you thus boast of
your detestable deed in the presence of the old king?
Moreover,

The wife of you [namely, Bhīma], of you, [O] brute
[that is, Arjuna], of that king [that is, Yudhiṣṭhira],
or of those two [that is, Nakula and Sahadeva], was as
being [my] slave [won] at gambling, dragged by the
hair before the eyes of princes at the command of me,
the lord of the world In this formation (*anubandhah*)
of hostility, say, what injury has been done by the
kings, who are killed? [Do you entertain] pride even
without conquering me, whose pride is great in [the
possession of] the riches in the form of the excessive
prowess of my arms? 30

Ah, wicked-souled one, here you cease to exist (*Getting
up in anger desires to strike [at Bhīma] Dhrtarāstra holds
him and makes him sit Bhīma gesticulates anger*)

Arjuna—Noble brother, be pleased What is the use of
entertaining anger towards him?

This miserable man, who has his hundred brothers
killed, is doing injury by speech, being unable [to do so]
by action What pain [can he give us] by his ravings? 31

Bhima—O you blot on the family of Bharata!

अत्रैव किं न देशस्तेष्वनहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुरेनं कुरुते यदि मद्रदाप्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत्तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसदः, पाण्डवपशो, नाहं भवानिव विकृत्य
नाग्रगल्भः । किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वा रणाङ्गणे
मद्रदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः—(विहस्य) यद्येव नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

Should I not slaughter you even here, that you might
follow Duśśāsana, [O you] who talk [such] bitter
things, if [this] elderly person [namely, Dhṛtarāṣṭra]
were not to put an obstacle in the way of your body
having its bones shattered with a crash by the knob of
my mace

32

Moreover, fool,

That you were made to give vent to your sorrow,
like a woman, by means of your tears, and that you
were made the witness to the tearing of your brother's
chest—this was the reason why you, an unworthy king,
were [allowed] to live [so long], when Bhīmasena, the
elephant to the lotus-pond of your family, was enraged
Duryodhana—Villain, wretch of the family of Bharata,
brute of a Pāṇḍava, I am not audacious [enough] to boast
like you But,

Before long your kinsmen will see you lying [dead]
on the battle-field and possessing a frightful decoration
in the form of the series of your chest-bones fractured
by my mace!

34

Bhīma—(Smiling) If so, you are not [at all] to be disbe-
lieved! Yet I shall tell you what is [to happen] just in the
near future.

पीनाभ्या मद्भुजान्या भ्रमितगुरुदाघातसंचूर्णितारोः
 क्रूरस्याधाय पादं तव शिरसि नृणा पश्यता श्र. प्रभाते ।
 त्वन्मुख्यभ्रातृचक्रोद्वलनगलदसृक्चन्दनेनानखाग्र

स्त्यानेनार्देण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

(नेपथ्ये ।) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-
 परशुरामाभिराम्यशा प्रतापतापितदिङ्मण्डलस्थापितस्वजन श्रीमानजात-
 शत्रुर्देवो युधिष्ठिर समाज्ञापयति ।

उभौ—किमाज्ञापयत्यर्थः ।

(पुनर्नेपथ्ये) कुर्वन्त्वासा हताना रणशिरसि जना बहिसादेहभारा-

नश्रन्मिश्र कथचिद् ददतु जलममी बान्धवा बान्धवेभ्य

मार्गन्ता ज्ञातिदेहान् हतनरगहने खण्डितान् गुघ्रकङ्कै-

रस्त भास्वान् प्रयात सह रिपुभिरय सहियन्ता बलानि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यर्थ (निष्क्रान्तौ ।)

Planting my foot on your head to-morrow in the
 morning, inspite of [all] people looking on—[of you]
 whose thighs shall have been pulverised by the strokes
 of the massive mace whirled round by my brawny arms
 —I shall myself enjoy the dreadful decoration [namely,]
 being emeared [all over] up to the [very] tips of my
 nails, with the coagulated and wet sandal ointment in
 the form of the blood oozing from the mangled [bodies
 of the entire] group of brothers headed by you' 35

(*Behind the curtain*) O you Bhīma and Arjuna, here, in-
 deed, His Majesty, the glorious foeless Yudhishthira com-
 mands [you]—[Yudhishthira] the entire circle of whose
 enemies is killed, who has made his own the attractive
 glory of Parasurāma and who has appointed his own men
 in the [whole] group of quarters brought under sway by
 his prowess

Both—What does our noble brother command?

(*Again behind the curtain*) Let the related people
 consign to the fire the heaps of the bodies of those that
 are slain at the head of the battle Let these kinsmen
 somehow offer to their [dead] kinsmen the [funeral]
 water, mixed with their tears Let [people] search
 for the bodies of their relatives, torn by vultures and
 herons, in the thick mass of the people killed Here the
 sun has set along with our enemies Let the forces be
 withdrawn

Both—As our noble brother commands (*Both go out*). 36

(नेपथ्ये) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, केदानीं गम्यते ।
कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद्वन इव भवता शूरशून्ये रणेऽस्मिन् ।
स्पर्शं स्मृत्योत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेत-
कल्पाग्निं पाण्डवानां द्रुपदसुतचमूहस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य । सहर्षम् ।) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपित-
क्रोधपावकं पितुरपि समधिकबलं शिक्षावानमरोपमश्र्वायमश्र्वायमा प्राप्तं ।
तत्प्रत्युपगमनेन तावदयं सभाव्यता वीर ।

गान्धारी—जाद, पञ्चुगच्छ एदं महामाअम् । [जातं प्रत्युद्गच्छैनं महामागम्]

दुर्योधनः—तात, अम्ब, किमनेनाङ्गराजवधाशसिना वृथायौवनशस्त्रबलभरेण ।

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमप्रतामेवविधाना वाङ्मात्रेणापि
विरागमुत्पादयितुमर्हसि ।

(Behind the curtain) O you, Arjuna, Arjuna, shining
with your arms that draw the Gāndīva bow, where can you
go now?

This bow, capable of conquering you, had been these
days abandoned [by me] through resentment at Karna;
[and therefore] on this battle-field, [thus left] void of
heroes, your valour waxed magnificent, as in a wilder-
ness Remembering the [outrageous] touch on the
head of my father, who had renounced his weapon,
[though] unconquered, here have I arrived, the son of
Drona, the fire of world-destruction to the Pāṇḍavas
and the devourer of the army of the son of Drupada 37

Dhṛtarāstra—(Listening With joy) Dear boy Duryodhana,
here has arrived Aśvatthāman, the fire of whose anger is
highly (ud) enkindled by the insult of Drona's slaughter,
who is of prowess greater even than his father's, who has
had good training and who resembles a god So, let this
warrior be honoured at least by rising up to receive him

Gandhārī—Child, rise up to receive this illustrious man

Duryodhana—Father, mother, what have I to do with this
[man], who hoped for the death of the king of the Aṅgas
and who [therefore] possesses in vain the burden of his
youth, weapon and strength

Dhṛtarāstra—Dear boy, indeed, it behoves you not at this
time to create disaffection among [men] of valour of this
kind even by so much as a word

(प्रविश्य) अश्वत्थामा—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामा राजन् दुर्योधन,

कर्णेन कर्णसुभग बहु यत्तदुक्त्वा

यत् सङ्गरेषु विहितं विदितं त्वया तत् ।

द्रौणिस्त्वधिज्यधनुगपतितोऽभ्यमित्र—

मेषोऽधुना त्यज नृप प्रतिकाराचिन्ताम् ॥ ३८ ॥

दुर्योधनः—(साम्यसुयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।

ममाप्यन्तं प्रतीक्षस्व क कर्णं क सुयोधन ॥ ३९ ॥

अश्वत्थामा—(स्वगतम्) कथमद्यापि स एव कर्णपक्षपात । अस्मासु च

परिभूव । (प्रकाशम्) 'राजन् कौरवेश्वर, एवं भवतु । (निकान्त)

धृतराष्ट्रः—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवविधस्य महा-
भागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

(*Entering*) **Asvatthaman**—Victory attend the lord of the Kauravas'

Duryodhana—(*Getting up*) Son of the Preceptor, take a seat here (*Makes him sit*)

Asvatthaman—Your Majesty, Duryodhana,

You [already] know what has been done by Karna in the battles, after saying all those many things, which were [so] delightful to the ear But, here is the son of Drona, proceeding against the enemies with his bow strung Now, [O] king, give up [all] anxiety of retaliation

38

Duryodhana—(*With indignation*) Son of the Preceptor,

Indeed, you were to fight on the death of the king of the Angas! Wait for my death too [For,] who is Karna, who Suyodhana [that is, you can make no difference between the two, they are so perfectly identical] ?

39

Asvatthaman—(*To himself*) How, even now [he has] the same partiality towards Karna and disregard for us! (*Aloud*) Your Majesty, the lord of the Kauravas, let it be so!

(*Goes out*)

Dhrtarastra—Dear boy, what strange infatuation is this of yours that even at this [critical] time you create estrangement of such a magnanimous person as Aśvatthāman, by the harshness of your speech!

दुर्योधनः—किमस्याग्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिः न क्षत्रियैरातचापैः

समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।

परिवदति समक्षं मित्रमङ्गाधिराज

मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य ।

गान्धारि, सजय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य) भवत्वेवं

तावत् । सजय, मद्वचनाद् ब्रूहि भारद्वाजमश्रुत्यामानम् ।

स्मरति न भवान् पीतस्तन्यं विभज्य सहामुना

मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

Duryodhana—What thing have I said to him which is unpleasant and untrue withal (*ca*). Is this possibly (*vā*) not a fit occasion for anger? See

He is reviling, in my very presence, my friend, the lord of the *Āṅgas*, whose prowess could not be gauged by *Ksatriyas* that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune! Tell me, indeed, what difference there is to me between this [man] and Arjuna

40

Dhṛtarāstra—Dear boy, what fault is there of you even in this matter? Now is [the time for] the end of the *Bharata* family! *Sañjaya*, what shall I do now, unfortunate as I am? (*Thinking*) Well, thus [I shall] just [do] *Sañjaya*, say to *Aśvatthāman*, the descendant of *Bharadvāja*, at my words—

Do you not remember [how] in your infancy you shared with him, and drank, his mother's milk and [how] my *hnen* garment was crushed by the rollings of

अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च

तद्विकृतवचने मास्मिन् क्रोधश्चिरं क्रियता त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तात (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्र

यत्तादृश परिभव स तथाविधोऽभूत् ।

एतद्विचिन्त्य बलमात्मानि पौरुष च

दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तात । (निष्क्रान्तः)

दुर्योधनः—मूत साग्रामिक मे रथमुपकल्पय ।

मूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपते शल्यस्य शिबिरमेव गच्छाव ।
वत्स, त्वमप्येव कुरु ।

(परिक्रम्य निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

your body? Therefore, let not anger be entertained for a long time against him who uttered offensive words through grief [at his friend's death] augmented by the death of his younger brothers, and through his excessive love [for Karna]

41

Sanjaya—As father commands (Gets up)

Dhrtarastra—Moreover, you should say this another thing
How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well (or) thought of this [and also] of the strength and manliness of your own self, you will do [whatever is appropriate], leaving aside the words of Duryodhana!

42

Sanjaya—As father commands (Gets up)

Duryodhana—Charioteer, bring my chariot equipped for battle

Charioteer—As the long-lived one commands (Goes out)

Dhrtarastra—Gāndhārī, from here let us go just to the camp of Salya, the lord of the Madras Dear boy, you also do so

(All move about and go out)

END OF ACT V

१ 'यद्वचनाविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' ज

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

युधिष्ठिरः—(विचिन्त्य निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्धृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।

भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये

सर्वे जीवितसशय वयमर्मा वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(सवाष्पम्) महाराज, पञ्चालि ए त्ति किं ण भणितम् ।

[महाराज, पाञ्चाल्येति किं न भणितम् ।]

युधिष्ठिरः—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्चता सहदेव —‘कृद्धस्य वृकौदरस्यापर्युपिता प्रतिज्ञामुपलभ्य
ग्रनष्टस्य मानिन कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु
परमार्थाभिज्ञाश्चरा सुसचिवाश्च भक्तिमन्तः पटुपटहरव्यक्तघोषणाः सुयोधन-
सचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् ।

ACT VI

(Then enter Yudhishthira, seated, Draupadī, a maid and a man)

Yudhishthira—(Thinking and heaving a sigh)

The great ocean in the form of Bhīṣma having been crossed the fire in the form of Drona having somehow been ended, the venomous snake in the form of Karna having been quelled and Śalya having gone to heaven, Bhīma, to whom adventure is [so] dear, has here, through rashness, thrown us all into danger of life by his declaration

1

Draupadī—Your Majesty, why did you not say that it is Pāñcālī [who has thrown you all in danger of life] ?

Yudhishthira—Kṛṣṇā, why, it is I ! (Looking at the man)

Budhaka,—

Yudhishthira—Let Sahadeva be [so] addressed—‘Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, devoted [to us], who make their proclamation [of duty] to the loud beat of drum, who know the movements of Suyodhana and to whom rewards in the form of money and honour are pro-

अपि च । पङ्क्ते वा सैकते वा सुनिमृतपदवीवेदिनो यान्तु दाश
 कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।
 व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च गन्ध्रेष्वभिज्ञा
 ये सिद्धव्यञ्जना वा प्रतिमुनिनिलय ते च चाराश्वरन्तु ॥ २ ॥

पुरुषः—यदाज्ञापयति देव ।

युधिष्ठिरः—तिष्ठ । एव च वक्तव्यः सहदेवः ।

ज्ञेया रहः शङ्कितमालपन्तः

सुप्ता रुगौर्ता मदिराविधेयाः ।

त्रासो मृमाणा वयसां विरावो

नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देव (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः प्रातः ।

युधिष्ठिरः—त्वरितं प्रवेग्य ।

mised—[let such spies and ministers] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vrkodara's solemn declaration, that must not stand unfulfilled overnight Moreover,

Let fishermen, who can find out well concealed track, go to marshes or sands Let cowherds, familiar with [the look of] the clusters of creepers [when they are] trampled upon, move about in forests And [let] hunters, capable of distinguishing between their own and others' foot-prints and well acquainted with caves (*randhram*) [go about] in forests abounding in tigers And let those spies, who put on the badge of ascetics, visit every hermit's dwelling'

2

Man—As Your Majesty commands

Yudhisthira—Stay Sahadeva should further (*ca*) be thus addressed—

Those who are [found] talking suspiciously in secret should be [thoroughly] known, [as also] those that are [found] asleep, those that are oppressed by diseases [and] those that are under the influence of wine [Similarly those places should also be known where there might be] the fright of deer, the cry of birds and prints of feet characterised by royal badges

3

Man—As your Majesty commands. (*Going out and again entering With joy*) Your Majesty, Pāñcālaka has arrived.

Yudhisthira—Usher him quickly

१ 'नागव्याघ्राटवीषु स्वपरपदविदो' अ २ 'तेषु ज ३ 'रुगौर्ता वन विचया' ग-द

पुरुषः—(निष्क्रम्य पाञ्चालेन सह प्रविश्य) एष देव । उपसर्पतु पाञ्चालकः ।

पाञ्चालकः—जयतु जयतु देव । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः—पाञ्चालक, कश्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी ।

पाञ्चालकः—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापात-
कप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अयं दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचरं पृच्छ ।

द्रौपदी—(समयम्) कहां समरगोचरो वृद्ध मे गाहो । [कथं समरगोचरो
वर्तते मे नाथः ।]

युधिष्ठिरः—(आश्चर्यम्) सत्यं समरगोचरो मे वत्स ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

Man—(*Going out and entering with Pāñcālaka*) Here is His Majesty. Let Pāñcālaka proceed near

Pāncālaka—May victory attend Your Majesty, may victory attend ! I [have to] report agreeable news to Your Majesty and to the Queen also *

Yudhishthira—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found ?

Pāncālaka—Not merely his track, [but] he himself, the villain the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found]

Yudhishthira—Well [done], good man, an agreeable news has been reported ! Well, did he go within the range of sight ?

Pāncālaka—Your Majesty inquire [whether he has gone] , within the range of fight

Draupadī—(*With fear*) How, is my lord within the reach of fight ?

Yudhishthira—Is my dear brother really within the reach of fight ?

Pāncālaka—Indeed Can otherwise [that is, an untruth] be reported to Your Majesty ?

युधिष्ठिरः—त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरता प्रयाति ।
जानामि चोद्धतगदस्य वृकोदरस्य
सार रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य ।) अयि सुक्षत्रिये,
गुरुणा बन्धूना क्षितिपतिसहस्रस्य च पुर
पुराभूदस्माकं नृपसदसि योऽयं परिभव ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां न कुरुपतिपशोर्वाचं निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

नूनं तेनाद्य वीरेण प्रतिज्ञामङ्गमीरुणा ।

बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धं स दुरात्मा कस्मिन्नुद्देशे किं बाधुना
प्रवृत्तमिति ।

द्रौपदी—भद्र, कहेहि कहेहि । [भद्र, कथय कथय ।]

Yudhisthira—

Being frightened even without [any] cause, the mind
of a man of great valour attains dulness of judgment
I know [full well] the prowess in battles of Vrkodara,
who has raised up his mace, and [yet] I have become
apprehensive of success' 4

(*Looking at Drupadi*) O excellent Ksatriya woman!

O beloved, even either of the two [namely], the des-
truction of our lives, or the death of that brute of the
Lord of the Kauravas, will to-day, in all probability,
take [us] to the other bank of [that is, wipe off] that
notorious insult here, which we formerly suffered in
the royal assembly in the presence of elders, kinsmen
and a thousand princes 5

Or rather, away with doubt

Surely, that warrior, apprehensive of the violation of
his vow, will to-day tie up the mass of your hair and
kill him, who showed himself to be capable of pulling it
[that is, Duryodhana] 6

Pāñcālaka, tell, [do] tell how that villain was secured and
in which region, and what at present is happening

Drupadi—Good man, tell [do] tell

पाञ्चालकः—श्रुणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतौ शल्ये,
गान्धारराजशल्ये सहदेवशस्त्रानलं प्रविष्टे, सेनापतिनिधननिराक्रन्दविरल्यो-
धोज्झितासु समरभूमिषु, रिपुबलपराजयोद्धतवलिताविचित्रपराक्रमासादितविमु-
खारातिचक्रासु वृष्टबुम्नाविष्टितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्माश्वत्यामसु,
तथा दारुणामपर्यषिता प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य, न ज्ञायते क्वापि
प्रलीन स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः ।

द्रौपदी—अयि, परदो कहेहि । [अयि परतः कथय ।]

पाञ्चालकः—अववत्ता देवो देवी च । ततश्च भगवता वासुदेवेनाविष्टितमेकरथ-
मारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चक पर्यटितुमारब्धौ तमनासादितवन्तौ
च । अनन्तर दैवमनुशोचति मादृशे मृत्यवर्गे दीर्घमुष्ण च निश्चसति कुमारे

Pancalaka—May Your Majesty hear and [also] the Queen Well when Śalya, the lord of the Madras, had been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [that is, Sakuni] had entered the fire of Śahadeva's weapons, when the battle-fields had been deserted by the thinned [ranks of] warriors that were loud in their lamentations (*nu ākṛāṇḍa*) over the death of their generals, when your armies, commanded by Dhṛstadyumna, were moving haughtily in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile battalions by means of their extraordinary bravery and when Kṛpa, Kṛtavarma and Aśvatthāman had disappeared, it could not be known where possibly (*api*) had vanished that wicked-souled wretch of the Kauravas, on coming to know the vow of Prince Vṛkodara, so dreadful [in that] it was not to remain unfulfilled overnight!

Yudhisthira—Then, [what] then?

Draupadī—Oh, tell further

Pancalaka—May Your Majesty and the Queen be attentive And then the Princes, Bhīma and Arjuna, mounted on one chariot, driven by the divine Vāsudeva, began to wander here and there (*pari*) around the Samantapañcaka, but (*ca*) could not find [him] out Then, while the group of servants like me was bemoaning [the evil working of] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was brightening his mace with his side-

बीभत्सो जलधरसमयनिशासचारिततडिप्रकरपिङ्गलैः कटाक्षैरादीपयति गदा
 वृकोदरे यत्किञ्चनकारिनामपिक्षिपति विधेर्भगवति नारायणे, काश्चित् सविदितः
 कुमारस्य मारुतेरुज्झितमासभार प्रत्यप्रविशसितमृगलोहितचरणनिवसनस्त्वर-
 माणोऽन्तिकमुपेत्य पुरुषश्चासप्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्-
 'देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे ।
 तयोरेका स्थूलमुत्तीर्णा न द्वितीया । परत्र कुमार. प्रमाणम्' इति । तत
 ससन्नम स्थिता सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञाय-
 मानसुयोधनपदलाञ्छना पदवीमासाद्य भगवता वासुदेवेनोक्तम्- 'भो वीर
 वृकोदर जानाति किल सुयोधन सलिलस्तम्भनीं विद्याम् । तन्नून तेन
 त्वद्भ्यात् सरसीमेनामविशयितेन भवितव्यम्' एतच्च वचनमुपश्रुत्य रामानुजस्य
 सकलदिङ्निकुञ्जपूरितातिरिक्तमुद्गान्तसलिलचरशकुन्तकुलं वासोद्धतनक्रग्राह-
 मालोढ्य सरसलिल भैरव च गर्जित्वा कुमारवृकोदरेणाभिहितम् 'अरे रे
 वृथाप्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहा-
 पातकिन् धार्तराष्ट्रपसद,

glances, reddish-brown like a succession (*prakarāh*) of lightning flashes playing in the night of the rainy season and while the divine Nārāyaṇa was censuring the wantonness of Fate, a certain man who was wellknown to Prince [Bhīmasena], the son of Wind, who laid aside his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, came near in haste and said in a speech the words of which had to be inferred from the syllables which, being lost in his [heavy] breathing, were [but] half heard. 'Lord Prince, here on the bank of this great lake there are two lines of foot-prints having their impressions clearly (*saṁ*) planted Out of the two one is [found to have] come up to [dry] land, [but] not the second [As regards what is to be done] further, the Prince is the [sole] authority' Then, in haste we all started, making that [man] himself the guide And going to the bank of the lake and having found a track wherein the marks of Suyodhana's feet were recognisable, the divine Vāsudeva said, 'O valiant Vṛkodara, it is reported that Suyodhana knows the art of paralysing the operation of water Therefore, surely, he must be lying in this lake through fear of you' Having heard these words of the younger brother of [Bala,-] Rāma, Prince Vṛkodara agitated the water of the lake [with such violence] that [the water] overflowed [the

१ 'खषोत्' ज. २ 'जलोत्तीर्णा' ग-द.

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदा
मा दुःशासनकोष्णशोणितसुराक्षीव रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धत चेष्टसे
मन्त्रासान्नृपशो विहाय समरं पङ्क्तेऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसब्ध
प्रोन्मुक्तैः केशपाशैर्हतपतिषु मया कौरवान्त पुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसगुरसः पीयमान निरीक्ष्य
कोधात् किं भीमसेने विहितमसमये यत्क्यास्तोऽभिमानः ॥ ८ ॥

द्रौपदी— गाह, अवणीदो मे मण्णु'जइ पुणो वि सुलहं दसणं भविस्सदि ।
[नाय, अपनीतो मे मन्युर्यदि पुनरपि सुलभ दर्शन भविष्यति ।]

banks], filling the bowers on all sides, that the [entire] group of aquatic birds was frightened away and that the crocodiles and sharks grew wild in terror, and having roared in a frightful manner, said, 'O you who are in vain proud of your false manliness' which was [so much] advertised, the great sinner in [that you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king'

You claim birth in the spotless family of the Moon, you still wield the mace, you call me an enemy—[me] who am intoxicated with the wine in the form of the lukewarm blood of Duśśāsana, blinded by insolence as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaiṭabha, [while] through fear of me, O brute of a man, you he concealed in mud, abandoning the battle-field 7

Moreover, O [you] who are blinded by pride,

The fire of Pāñcālī's anger has evidently been well-nigh extinguished by the masses of hair, of the ladies in the harem of the Kauravas, that [masses] were confusedly (*pranad*) loosened when their husbands were forcibly killed by me Having witnessed the blood of your brother, Duśśāsana, flowing from his chest, [while it was] being drunk, what have you done towards Bhīmasena in anger, that you should cast off your self-respect at an inopportune time? 8

Draupadī—My lord, my anger would be removed if your sight could again be easily had'

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।
 पाञ्चालकः—ततश्चैव भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धतभ्रमित
 भीषणगदापरिवपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राह
 मुद्गान्तमस्यशकुन्तमनिभैरवारवभ्रमितवारिसचयमायतमपि तत् सरः समन्ता-
 दालोडितम् । •

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

पाञ्चालकः—देव,
 त्यक्तवोत्थित सरभसं सरसं स मूल
 मुद्मुतकोपदहनोप्राविषस्कुलिङ्ग ।
 आयस्तभीमभुजमन्दरवेलेनाभि
 क्षीरोदधेः सुमथनादिव कालकूट ॥ ९ ॥

युधिष्ठिरः—साधु, सुक्षत्रियं, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [प्रतिपन्न समरो न वा ।]

Yudhisthira—Kṛṣṇā, it is not meet to utter inauspicious things at this time Good man, then, [what] then?

Pancalaka—And then Vrkodara, who was thus speaking and who proudly (*vddhattam*) whirled in his hand the terrible clublike mace in rage and in valour, all of a sudden stirred that lake, though extensive, on all sides in such a way that it [that is, its water] overflowed the banks, the clusters of lotus-plants were destroyed, sharks were battered and stupefied, fish and birds were frightened away and the mass of water began to whirl round with an exceedingly terrible noise!

Yudhisthira—Good man, did he not rise even then?

Pancalaka—Your Majesty,

Owing to the whirlings of the massive (*āyast*) Mandara-like arms of Bhīma, he hurriedly rose up, leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison, even as the Kālakūṭa rose up from the ocean of milk, when it was well churned

Yudhisthira—Well [done], excellent Kṣatriya, well [done]!

Draupadī—Did a fight, ensue or not?

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलेतम्भिततारेणकृत-
भीमगद कथयति स्म ‘ अरे रे मारुते, किं भयेन प्रलीनं दुर्योधन मन्यते भवान् ।
मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रामितुमध्यवसितवानस्मि
पातालम् । ’ एवं चोक्ते वासुदेवकिरीटिभ्या द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ
स्थलमुत्तारितौ । आसीनश्च कौरवराज क्षितितले गदा निक्षिप्य विशीर्णरथ-
सहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंसर्दसपतद्गुध्रकङ्कजम्बुक-
मस्मद्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्च-
सितवान् । ततश्च वृकोदरेणामिहितम्—‘अयि भोः कौरवराज, कृतं बन्धु-
नाशदर्शनमन्युना । मैव विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहममहाय इति ।

पञ्चाना मन्यसेऽस्माकं यं सुयोधं सुयोधन ।

दक्षितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥१०॥’

इत्थं श्रुत्वासूयान्विता दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्र ।

‘कर्णदुःशासनवधात् तुल्यावेव युवा मम ।

अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥११॥

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंप्रामौ विचित्र-

Pancalaka—And getting up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, as it were, he said, ‘O you son of Wind, what, do you think Duryodhana lay concealed in dread? Fool, not having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [and consequently] resorted to the neither world for rest’ This having been said, Vāsudeva and Kṛitn, preventing their commencement of battle in water, made even both of them to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh as he looked at the field of battle, where thousands of chariots lay shattered, where vultures, herons and jackals were falling upon the confused mass (*sammardak*) of the dead bodies of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries, from which [his] friends and kinsmen had disappeared and where no partisan of the Kauravas was to be seen And then Vrkodara said, ‘O you king of the Kauravas, away with grief at the sight of the destruction of your relatives Do not become aggrieved at

विभ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलर्विचरितुमारब्धौ भीमदुर्योधनौ । अह
च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दन ।
'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीनो विषादः । सप्रति
पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूत भुवनतल परिकलयतु भवान् ।
अभ्युदयोचिताश्चाम्नवरत प्रवर्त्यन्ता समारम्भा । कृतं सदेहेन ।

पूर्यन्ता सलिलेन रत्नकलशा राज्याभिषेकाय ते

कृष्णात्यन्तचिरोज्जिते च कवरीबन्धे करोतु क्षणम् ।

रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि

क्रोधान्धे च वृकोदरे परिपतत्याजौ कुत संशय ॥ १२ ॥

the thought (*evam*) that the Pāṇḍavas are quite equal for the fight, while you are without a helpmate

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let your festivity of combat take place, after you have [duly] donned your armour and taken up your weapon" 10

Having heard thus, the son of Dhṛtarāstra cast an indignant glance at both the Princes and said

'Owing to the slaughter of Karna and Duśśāsana, both of you are just the same to me' [But] you yourself, though [otherwise] unpleasant, are pleasant to fight with, [since] you are [such] a lover of adventures' 11

And getting up, Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words containing taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles. And I was sent near Your Majesty by the Lord, who carries the discus in his hand. And said the Lord, the son of Devakī: 'Great was our mental distress when the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava-king disappeared. But now when Suyodhana has been found out by Bhīmasena may you look upon the world as cleared of [all] enemies. And let ceremonies appropriate [for] occasions of prosperity be incessantly held. Away with doubt.

Let pitchers, studded with jewels, be filled with water for your coronation. And let Kṛṣṇā hold festivity at [the near prospect of] the trying of her braid, suspended for an exceedingly long time. When [Paraśu-] Rāma, the extirpator of the tree in the form of the Kṣātriya caste, with his hand shining with the sharp battle-axe, and Vṛkodara, blinded with rage, advance

द्रौपदी—(सवाष्पम्) ज देवो त्तिहुअणणाहो भणादि त कहं अण्णहा भविस्सदि [यद्देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति ।]

पाञ्चालकः—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता सदृष्टं विकल्पयति । कः कोऽत्र भो । (प्रविश्य) कञ्चुकी—आज्ञापयतु देव ।

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य, मे विजयमङ्गलाय प्रवर्त्यन्ता तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देव । (सोत्साहं परिक्रम्य) भो भो. संविधा णा पुरःसराः, यथाप्रधानमन्तर्वैशिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्ण-कौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोर स्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभगङ्गविनिश्चितविजयस्य

in battle, whence can there be [any] doubt [as regards victory] ? 12

Draupadi—(With tears) How can that which the Lord, the master of the three worlds, says, be otherwise?

Pancalaka—Not merely is this a blessing [This is] also the command of the Destroyer of the demons!

Yudhisthira—Who possibly will, to be sure (*he*), doubt what has been ordered by the divine Lord? Holloa, who is here, who!

(*Entering*) **Chamberlain**—May Your Majesty command

Yudhisthira—Out of reverence for [the words of] the Lord, the son of Devakī, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother

Chamberlain—As Your Majesty commands (*Walking about with enthusiasm*) O you leaders among the masters of ceremonies, [O] chamberlains (*antarveśmakah*) in your due order of rank, [O] door-keepers, here, indeed, is His Majesty Yudhistira, with a mind drawn by affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vṛkodaia, who has crossed the ocean of the insults offered by the Kauravas by means of the movements of his powerful arms, who has completely borne out the difficult-to-bear responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has [acted the part of Lord] Narasimha [himself] in the matter of the tearing open of Duśśāsa's broad

बलिनः प्राभञ्जनेर्धृकोदरस्य स्नेहपक्षपातिना मनसा मगह्लानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूय— ' सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगता स्वामिभक्तिम् ।

युधिष्ठिरः—आर्य जयधर ।

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियल्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देव । (पाञ्चालकेन सह निष्क्रान्तः ।)

द्रौपदी—महाराज, किणिमित्त उण णाहर्मासणेण सो दुराभारो भणितो— ' पञ्चणं वि अह्माणं मज्जे जेण दे रोअदि तेण सह दे संगामो होदु ' ति । जह मदीसुदाणं एकदरेण सह संगामो तेण पत्थितो भवे तदो अच्छाहिदं भवे । [महाराज, किनिमित्तं पुनर्नायभीमसेनेन स दुराचारो भणितः— ' पञ्चानामप्यस्माक मध्ये येनस्ते रोचते तेन सह ते संग्रामो भवतु ' इति । यदि माद्रीसुतयोरेकतरेण सह संग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहितं भवेत् ।]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुविराजुजराज-
न्यासु कृपकृतवर्माश्चत्यामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः

chest, and whose victory is assured in breaking the pillar-like thighs of Duryodhana (*In the air*) What do you say? —'Why don't you see that [the festivity has already] commenced on all sides with even greater [enthusiasm]?' Well [done], dear boys, well [done]! Indeed, disposition to do things beneficial, [though] unbidden, proclaims devotion to the master residing in the heart

Yudhisthira—Worthy Jayandhara!

Chamberlain—May Your Majesty command!

Yudhisthira—Go [and] satisfy Pāñcālaka, who has reported welcome news with a [suitable] reward

Chamberlain—As Your Majesty commands (*Goes out with Pāñcālaka*).

Draupadi—Your Majesty, but for what reason was the evil-conducted [Duryodhana] addressed by my lord Bhīmasena, thus? 'Let your combat take place with whomsoever you like even from among us five!' If he had sought combat with one of the sons of Mādri, then a calamity would have ensued.

Yudhisthira—Kṛṣṇā, thus thinks the slayer of Jarāandha. When out of his eleven *akṣauhīnīs* all his friends, kinsmen,

कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रं परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं
वा पितृमुखेन याचेत् । एव सति सुदूरमतिक्रान्तं प्रतिज्ञाभारो भवेत् सकल-
रिपुजेयश्चेति । समरं प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः
सुयोधन । शङ्के चाहं गदायुद्धं शृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः

कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।

स्वस्त्यस्तुद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे

शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(नेपथ्ये) तृषितोऽस्मि भोस्तृषितोऽस्मि । सभावयतु कश्चित् सलिलच्छाया-
संप्रदानेन माम् ।

युधिष्ठिरः—(आकर्ण्य ।) कः कोत्र भो !

(प्रविश्य) कञ्चुकी—आज्ञापयतु देव ।

warriors, younger brothers and kings were killed and Kṛpa, Kṛtavarman and Aśvatthāman [alone] were left, the son of Dhṛtarāstra, who had no kinsman [remaining] and whose [entire] possession consisted of merely his body, would, perhaps, giving up his proper pride, renounce his weapon, or retire to a penance-grove, or sue for peace through the mouth of his father. If this were to happen, the responsibility of carrying out his vow would be left [unfulfilled] a long way off, as well as victory over *all* enemies. Not even to one of all (*api*) the five Pāṇḍavas is Suyodhana able to offer battle. But (*ca*) I anticipated a fight with maces of him with Vṛkodara only. O excellent Kṣatriya woman, see

Verily there is no match for the son of Wind in battle, when he raises aloft his mace in rage. But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarāma], who carries a plough [as his weapon]. May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhṛtarāstra. I did anticipate his combat with Suyodhana, not at all of others' 13

(Behind the curtain) I am thirsty, oh, I am thirsty! Let somebody honour me by offering water and shade

Yudhisthira—(Listening) Holloa, who is here, who?

(Entering) Chamberlain—May Your Majesty command

युधिष्ठिरः—ज्ञायता किमेतत् ।

कञ्चुकी—यदाज्ञापयति देव । (निष्क्रम्य पुनः प्रविश्य) देव, क्षुन्मान् तिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देव । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रपाण्डवान्वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि । संभावयतु, मा काश्चिज्जलच्छायाप्रदानेन । (राक्षः समीपमुपसर्पति)

(सर्व उत्तिष्ठन्ति)

युधिष्ठिरः—मुने अभिवादये !

राक्षसः—अकालोऽयं समुदाचारस्य जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिल सलिलमुपनय । मुने, इदमासनम् । उपविश्यताम् ।

Yudhishthira—Ascertain what this is

Chamberlain—As Your Majesty commands (*Going out and entering again*) Your Majesty, a hungry guest has arrived

Yudhishthira—Quickly usher [him in]

Chamberlain—As Your Majesty commands (*Goes out*) (*Then enters a demon, named Cārvāka, wearing an ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [and I] wander about with a view to deceive the Pāndavas (*Aloud*) I am thirsty! Let somebody honour me by offering water and shade (*Approaches near the king*)

(*All rise up*)

Yudhishthira—Sage, I salute [you]

Demon—This is no proper time for etiquette Let [your honour] treat me by offering water

Yudhishthira—Jayandhara, Jayandhara, water, bring water Sage, here is a seat Please, sit down,

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—(उपविश्य) क कोऽन्न भो ।

(प्रविश्य गृहीतमुङ्गारः)

कञ्चुकी—(उपसृत्य) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं मृङ्गार ।
पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतकार ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भो, क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संप्राप्तेषु प्रतिदिनमतो नादेयं भवद्भ्यो जला-
दिकम् । भवतु । छायेयवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन
विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिष्ट, वीरहि महोसि इमिणा तालवन्तेण । [बुद्धिमतिके, वीजय
महर्षिमनेन तालवन्तेन ।]

(चेटी तथा करोति)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

Demon—(Sitting) I say your honour should also accept a seat

Yudhisthira—Holloa, who is here, who?

(Entering with a pitcher) Chamberlain—(Approaching)
Your Majesty, here is a pitcher, filled with cool and frag-
rant water and here a drinking bowl

Yudhisthira—Sage, let your thirst be counteracted

Demon—(Washing his feet and having reflected, while sip-
ping water) Oh, I suppose you are a Ksatriya

Yudhisthira—Your honour has well found out

Demon—And it is quite possible (sulabha) that every day
in the battles you are losing your near relatives Therefore,
water etc must not be accepted from you Let it be I
shall get rid of my fatigue by this very shade and by means
of this wind that wafts across the cool billows of the
Sarasvati

Draupadi—Buddhimatikā, fan the great sage with this fan.
(The maid does so)

Demon—Worthy lady, improper is such courtesy towards
us

Yudhisthira—Sage, tell us how you are thus fatigued

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अब तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि । (सर्वे विषादं नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आ अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्र विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठिरः—न भीमसुयोधनयोरीति ।

राक्षसः—वृत्तं तत् । (युधिष्ठिरो द्रौपदी च मोहमुपगतौ)

कञ्चुकी—(सलिलेनामिच्छ्य) समाश्वसितुं देवो देवी च ।

चेटी—समस्तसदु समस्तसदु देवी । [समाश्वसितुं समाश्वसितुं देवी ।]

(उभौ सज्जा लभेते ।)

Demon—With curiosity natural to the ascetic people, I wander about the Samanātapañcaka in order to witness the duels of those worthy great Ksatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only half (lit unfinished) the mace-fight of Arjuna and Suyodhana.

(All gesticulate distress)

Chamberlain—Sage, not indeed [is this] so. Say '[the mace-fight] of Bhīma and Suyodhana.'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhishthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhishthira—Tell [me], '[was the fight] between Arjuna and Suyodhana.'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.

Yudhishthira—[Was it] not between Bhīma and Suyodhana?

Demon—That is [already] over.

(Yudhishthira and Draupadī lose consciousness)

Chamberlain—May Your Majesty take courage and the Queen [also].

Maid—May the Queen take courage, take courage.

(Both regain consciousness)

युधिष्ठिरः—किं कथयसि मुने, वृत्त भीमसुयोधनयोर्गदायुद्धमिति ।
द्रौपदी —भगवन्, कहेहि कहेहि किं वृत्तं ति । [भगवन्, कथय कथय किं वृत्तमिति।]

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिर । इयमपि पाञ्चाळतनया ।

राक्षसः—आः, दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी—हा णाह भीमसेन । [हा नाथ भीमसेन ।] (मोहमुपगता)

कञ्चुकी—किं नाम कथितम् ।

चेटी—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

युधिष्ठिरः—(साक्षम्) ब्रह्मन्,

पदे सदिग्ध एवास्मिन् दु खमास्ते युधिष्ठिर ।

वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—(सानन्दमात्मगतम् ।) अयमेव मे यत्न । (प्रकाशम् ।) यदि, त्ववश्यं
कथनीय तदा सक्षेपत कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

Yudhisthira—What do you say, sage, that the mace-fight between Bhima and Suyodhana is over?

Draupadi—Divine Sir, tell, [do] tell what has happened?

Demon—Chamberlain, but who are these two?

Chamberlain—This is His Majesty Yudhisthira This also the daughter of the Pāñcāla king

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadi—Alas, my lord, Bhīmasena! (*Faints away*)

Chamberlain—What, pray, was said [by you]?

Maid—May the Queen take courage, take courage

Yudhisthira—(*With tears*) O Brāhmana,

While this word [namely, 'over'] remains ambiguous,
Yudhisthira experiences agony [But] when the truth
regarding his dear brother is ascertained, he will be
happy by abandoning his life!

14

Demon—(*With joy To himself*) Just this is my endeavour!
(*Aloud*) But if I must necessarily tell, then I shall tell in
brief. It is not proper to report in detail the calamity over-
taking a relative!

युधिष्ठिरः—(अश्रूणि मुञ्चन्)

सर्वथा कथय ब्रह्मन् सक्षेपाद्विस्तरेण वा ।

वत्सस्य किमपि श्रोतुमेष दत्त क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ सयुगे

द्रौपदी—(सहतोत्थाय) तदो तदो । [ततस्ततः ।]

राक्षसः—(स्वगतम्) कथ पुनरनयोर्लब्धसङ्गतामपनयामि ।

(प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रतः सङ्गर ।

आलम्ब्य प्रियशिष्यता तु हलिना सज्ञा रहस्याहिता

यामासाद्य कुरुत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स, वृकोदर ! (मोहमुपगतः)

द्रौपदी—हा गाह भीमसेन, हा मह परिभवपडोआरपरिचत्तर्जाविअ, जडा-
सुरबअहिडिम्बकिम्मीरकीचअजरासधणिमूदण, सोअन्धिआहरणचाडुआर, दोहि

Yudhishthira—(*Shedding tears*),

By all means, [do] tell, [O] Brāhmana, whether in brief or in detail This moment I assign for hearing anything, [however disastrous it may be], about my dear brother

15

Demon—Listen

During [the course of] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces—

16 a

Draupadī—(*Getting up at once*) Then, [what] then?

Demon—(*To himself*) How should I deprive these two of the consciousness they have regained? (*Aloud*)

The Plough-wielder [Balarāma] arrived in [great] haste For a long time the fight continued in his presence But [at last] the Plough-holder, actuated by affection for his pupil [viz Duryodhana] secretly gave a hint, taking [advantage of] which the best of the Kurus took his revenge on the enemy of Duśśāsana

16 b c d

Yudhishthira—Alas, dear brother Vrkodara' (*Faints away*)

Draupadī—Alas, my lord Bhīmasena, alas' [You] who abandoned your life in retaliating the insult offered to me, [O you] the slayer of Jatāsura, Baka, Hidimba, Kirmira, Kicaka and Jarāsandha, [O you] 'who humoured me by

मे पडिवअणम् । [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित,
जटासुरबकहिडिम्बकिर्मीरकीचकजरासघनिषूदन, सौगन्धिकाहरणचाडुकार, देहि मे
प्रतिवचनम् ।] (मोहमुपगता)

कञ्चुकी—(सास्रम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष,
(ससंभ्रमम्) समाश्वासितु महाराजः । भद्रे, समाश्वासय स्वामिनीम् । महर्षे,
त्वमपि तावदाश्वासय राजानम् ।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम् । (प्रकाशम्)
भो भीमाग्रज, क्षणमेकमावीयता समाश्वास । कथाशेषोऽस्ति ।

युधिष्ठिरः—(समावस्य) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—(प्रतिबुद्धय) भअवं, कहेहि कीदिसो कहासेसो ति । [भगवान्,
कथय कीदृशः कथाशेष इति ।]

कञ्चुकी—कथय कथय ।

राक्षसः—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभा गति समग्रसंगलितं भ्रातृवध-
शोकज बाष्पं प्रमृज्य भ्रातृवधशोकादपहाय गाण्डीव प्रत्यग्रक्षतजच्छटाचर्चितां
तामेव गदां भ्रातृहस्तादाकृष्य निवार्यमाणोऽपि सधित्सुना वासुदेवेन, आगच्छा-

bringing the Saugandhika lotus, vouchsafe me a reply
(Faints away)

Chamberlain—(With tears) Alas, Prince Bhimasena, the
hail-shower to the lotus-plant in the form of the group
(kulam) of the sons of Dhrtarāstra' (In confusion) May
Your Majesty take courage Good woman, console [your]
mistress Great sage, you also just console His Majesty

Demon—(To himself) I shall console him [only] to make
him abandon his life (Aloud) O elder brother of Bhima,
let consolation be resorted to for [just] one moment There
is a remnant of the account [yet to be told]

Yudhishthira—(Reviving) Great sage, what, is there a rem-
nant of the account?

Draupadi—(Regaining consciousness) Divine Sir, [do] say
of what kind the remainder of the story is

Chamberlain—Tell, [O] tell

Demon—And then that excellent Ksatriya having attained
the fate natural to a warrior [that is, death on the battle-
field while fighting], your younger brother Kiritin, the third
[Pāndava], having wiped off the tears which had copiously
(samagram) fallen and which had arisen from grief for the
slaughter of his brother, and having thrown aside (apa) his

१ 'वीयताम्' ज २ 'हते गतिमुपगते' ग-ज. ३ न दृश्यते वाक्याशोऽयं ज-पुस्तके

गच्छेति सोपहास भ्रमितगदाशङ्कारमूर्च्छितगम्भीरवचनध्वनिनाह्वयमानः कौरव-
राजेन तृतीयोऽनुजस्ते किरिटी योद्धुमारब्ध । अकृतिनस्तस्य गदाघातान्निधनमु-
त्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवर्कासूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारका
नीतः ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीवं
परित्यजता । अहं पुन केनोपायेन प्राणपरित्यागाद्बृहदयमुत्साहयिष्ये ।

द्रौपदी—हा गाह भीमसेन, ण जुत्तं दाणिं दे कणीअसं भादरं असिक्खिदं
गदाये दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [हा नाथ भीमसेन, न
युक्तमिदानीं ते कनीयास आतरमशिक्षितं गदाया दारुणस्य शत्रोरभिमुख गच्छन्तमु-
पेक्षितुम् ।] (मोहमुपगता)

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने, किमंतः परं श्रुतेन । हा तात भीमसेन, कान्तारव्यसन-
बान्धव, हा मच्छरीरस्थितिर्विच्छेदेकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा

Gāndīva out of sorrow for his brother's slaughter, snatched
away from his brother's hand that same mace which was
smeared with a mass of fresh blood and, though dissuaded
by Vāsudeva who was desirous of effecting peace, [he] be-
gan to fight [with Duryodhana], as he was mockingly chal-
lenged, with the words 'Come on, come on' by the Kaurava-
king, the grave sound of whose words was intensified
(*mūrchita*) by the whiz of the mace, which he was whirl-
ing Kāmapāla [that is, Balarāma], who anticipated his
death from a stroke of [Duryodhana's] mace inasmuch as
he was not skilled [in a mace-fight], put, with very great
difficulty, the son of Devakī, [ever so] partial to Arjuna, on
his own chariot and took him to Dvārakā

Yudhishthira—Well [done], O Arjuna, well [done] At
that very time you took the way by which to follow Vṛko-
dara, when you left off the Gāndīva But by what means
shall I [think of] giving up my life [and] consequently
cheer up my heart?

Draupadī—Alas, my lord Bhīmasena, it is not now proper
for you to remain indifferent towards your younger brother,
who is not trained in the mace [fight], while he is advancing
in the face of a dreadful enemy (Faints away)

Demon—And then I—

Yudhishthira—Enough, sage, what is the use of hearing fur-

किर्मीरहिडिम्बापुराजरसंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,
निर्लेज्जस्य दुरोदरव्यसनिनो वत्स त्वया सौ तदा
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।
किं नामापकृतं मया तदधिकं त्वय्यद्य यैद् गम्यते
त्यैक्त्वानाथमबान्धवं सपदि मा प्रीतिं कृते साऽधुना ॥ १७ ॥

द्रौपदी—(संशामुपलब्धोत्थाय च) महाराज, किं एदं वदइ । [महाराज,
किमेतद्वर्तते ।]

युधिष्ठिरः—कृष्णे किमन्यत् ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाधिपद्विरदसंधिभेदाशनः ।
गदापरिघशोभिना भुजयुगेन तेनावित
प्रियस्तवममानुजोऽर्जुनगुरुर्मतोऽस्त किल ॥ १८ ॥

thei than this? Alas, child Bhimasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were [so] apprehensive of a break in the [good] condition of my body, [O] vessel for crossing the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmira, the demon Hidimba and Jarāsandha, alas, elephant to the lotus plant in the form of Kicaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, you, [though] possessed of the strength of an *ayuta* elephants in rut, at that time accepted, dear brother, that [humiliating] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, suddenly abandoning me, who am [by your departure left] without a protector and without a kinsman, Where is that [well-known] affection of yours now? 17

Draupadi—(Recovering consciousness and getting up) Your Majesty, what is this that is happening?

Yudhisthira—Kṛṣṇā, what else?

He, the killer of Kicaka, the slayer of Baka, Hidimba and Kirmira, the thunderbolt to break the joint of the elephant in the form of the lord of the Magadhas blinded with pride, [he], who possessed that [well-known] pair of arm shining with the club-like mace, [he] your

१ 'सीदता' ग-द २ 'निर्वत्सलम्' ग-द. ३ 'त्यक्त्वा नाथ सबान्धव'

ज. ४ 'येनासि दूर गतः' ग-द.

द्रौपदी—(आकाशे दत्तदृष्टिः) णाह भीमसेन, तुए किल मे केसा संज-
मिदव्वा । ण जुत्त वीरस्य खत्तिअस्स पडिण्णाद सिद्धिलेदुम् । ता पडिवालेहि मं
जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्त
वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मा यावदुपमर्षामि ।]
(पुनर्मोहमुपगता)

युधिष्ठिरः—(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारः
मामेकमनायं विलपन्तमुसृज्य कापि गत । तात जरासधश्चो, किं माम
वेपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन अथवा मयैव
बहूपलब्धम् ।

दत्त्वा मे करदीकृताखिलनृपा यन्मेदिनी लज्जसे

भूते यच्च पर्णीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।

स्थित्यर्थं मम मत्प्यराजभवने प्राप्तोऽसि यत् सूदता

वत्सैतानि विनश्चरस्य सहसा दृष्टानि चिन्हानि ते ॥ १९ ॥

मुने, किं कथयसि । ('तस्मिन् कौरवभीमयो' (६।१६) इत्यादि पठति)

loved husband, my younger and Arjuna's elder brother
has set, as I understand (*kila*)-

18

Draupadi—(*Fixing her gaze in the sky*) My lord Bhīma-
sena, indeed you have to tie up my hair. It is not proper
for a valiant Ksatriya to grow slack with regard to what
he has vowed. Therefore wait for me till I approach
(*Again loses consciousness*)

Yudhisthira—(*In the air*) Mother Pithā, did you hear of
this courteous conduct of your son? He has gone, where I
do not know (*api*), abandoning me, who am alone, helpless
and lamenting! Dear child, the enemy of Jarāsandha,
what possible [good] change, contrary to your usual nature,
was during this time observed by people in you, who have
proved to be [so] short-lived? Or rather, I myself have
noticed much [in that direction]!

That you blushed [instead of becoming puffed up]
after making over to me the [entire] earth, with all its
princes made to pay tribute, that you, though, indeed,
offered as a stake by me in gambling, were not angry
[with me, but on the contrary] were pleased, that for
maintaining my position you accepted the post of a
cook in the abode of the king of the Matsyas,—these,
my dear brother, were the signs at once noticed by me
as indicating that you were soon to pass away!

19

राक्षसः—एवमेतत् ।

युधिष्ठिरः—धिगस्मद्भागेध्यानं । भगवन् कामपाल, कृष्णाम्रज, सुभद्राश्रातः,
ज्ञातिप्रीतिर्भनसि न कृता क्षत्रियाणा न धर्मो
रूढ सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्यम् ॥ २० ॥

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवावः ।
मूर्च्छया किं मामेवमतिसंघत्से ।

द्रौपदी—(संज्ञा लब्ध्वा) बन्धेदुःखाहो दुज्जोहणरुविलादेण हत्येण दुरसासण-
विमुक्कं मे केसहत्यम् । हज्जे बुद्धिमदिह, तव पच्चखलं एव गाहेण पडिण्णादम् ।
(कञ्चुकिनमुपेत्य) अज्ज, किं सदित्थं दाव मे देवेण देवकीणन्दणेण पुणो वि
केसबन्धण आरम्भीअदु ति । ता उवणेहि ने पुप्फदामाइ । विरएहि दाव
कवरीम् । करेहि भअवदो णाराअणस्स वअणम् । अक्खु सो अलीअं सदिमदि ।

Sage, what do you say? (*Repeats vi 16* 'During [the course of] that fight between the Kaurava and Bhīma etc')
Demon—Thus is this!

Yudhishthira—Fie upon our fortunes! Divine Kāmapāla, elder brother of Kṛṣṇa, brother of Subhadrā,

You minded not affection for relatives, [which up to this time I thought you had], nor the duty of Kṣatriyas, [which requires them to remain neutral when two warriors fight], that friendship also, which had grown between your younger brother and Arjuna, was not paid regard to [by you] I grant that your tie of affection may be equal in the case of both your pupils [namely, Bhīma and Duryodhana] But what attitude is this that you have become thus averse to me, unfortunate as I am?

(*Approaching Draupadī*) O Pāñcālī get up Let us just share our grief equally! Why do you thus deceive me by fainting?

Draupadī—(*Recovering consciousness*) Let my lord tie up, with a hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana! Dear Buddhimatikā, in your very presence my lord had vowed (*Approaching the Chamberlain*) Worthy Sir, what message, to be sure (*tāvāt*), was sent to me by the Lord, the son of Devakī—that the tying of my hair should even again be begun?

अहवा किं मए सतत्ताए भणिदम् । अचिरगदं अज्जउत्त अणुगामेस्सम् ।
 (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्मं अणुबन्धन्तो
 एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा ज दे रोअदि । [(संजा
 लब्ध्वा) बन्नातु नाथो दुर्योधनरुधिराद्र्रेण हस्तेन दुःशासनविमुक्त मे केशहस्तम् ।
 हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । (कञ्चुकिनमुपेत्य) आर्य, किं
 सदृष्टिं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे
 पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु
 मोऽलीक सदृशति । अथवा किं मया सततया भणितम् । अचिरगतमार्यपुत्रमनुगमि-
 ष्यामि । (युधिष्ठिरमुपगम्य) महाराज, आदीपय चिताम् । त्वमपि क्षत्रधर्ममनु-
 वध्नन्नेव नाथस्य जीवितहरस्याभिमुखो भव । अथवा यत् ते रोचते ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनीं चितासं-
 विभागेन सहवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
 मादाय संयति गदामपविध्य चापम् ।
 भ्रातृप्रियेण कृतमद्य यदर्जुनेन
 श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

Then bring me wreaths of flowers, just arrange my braid,
 obey the word of the divine Nārāyaṇa! Not, indeed, would
 he send me a false message Or rather, what has been said
 by me, tormented [with grief] as I am? I shall follow my
 lord, who has but just gone (*Approaching Yudhishthira*)
 Your Majesty, kindle the pyre You on your part, while
 just following the duty of the Kṣatriya caste, face [the man]
 who deprived my lord of his life Or rather, do what
 pleases you!

Yudhishthira—Pāṇcālī has said the right thing Chamber-
 lain, make the agony of the poor woman bearable by provid-
 ing her with a pyre To me also bring the bow [made]
 ready [for use] Or rather, away with the bow

For (*hi*), that alone is better for me also [to do],
 which Arjuna, attached to his brother [Bhīma] as he
 was, did in battle to-day, after flinging away his bow
 and taking up the mace red all over through being
 smeared with the blood from just *his* [that is, Bhīma's]
 body No need of victory!

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु ।
वृथा तत्र गमनम् ।

कञ्चुकी—धिङ्मुने, राक्षससदृशं हृदयं भवत ।

राक्षसः—(सभयम् । स्वगतम्) किं ज्ञातोऽहमनेन । (प्रकाशम्) भो कञ्चुकिन्
तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयो । जानामि च तयोर्गदायां भुजसारम् ।
दुःखितस्य पुनरस्य राजर्षेरपरमनिष्ठश्रवणं परिहरन्नेवं ब्रवीमि ।

युधिष्ठिरः—(वाष्पं विसृजन्) साधु महर्षे साधु । सुस्निग्धमभिहितम् ।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव
त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्यं जयंधर,
शक्ष्यामि तौ परिवर्पावरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any other place] Useless it is to go there

Chamberlain—Fie [upon you], sage! Your heart is like [that of] a demon

Demon—(With fear To himself) What, am I known by him [in my true colours?] (Aloud) O Chamberlain, with maces, indeed has the combat between Arjuna and Suyodhana commenced And I know the strength of arms of both in [wielding] a mace But I say so with a view to avoid another unpleasant [news] being heard by this royal sage, who is [already] afflicted

Yudhishthira—(Shedding tears) Well [done], great sage, well [done]! Quite lovingly has [this] been said [by you]

Chamberlain—Your Majesty, why, pray (nama), is a Ksatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man?

Yudhishthira—Worthy Jayandhara!

Shall I be able to see those Bhīma and Arjuna struggling on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhīma and Arjuna] whose

भीमार्जुनो क्षिणितले प्रविचेष्टमान।

द्रष्टुं तयोश्च निधनेन रिपु कृतार्थम् ॥ २२ ॥

अयि पाञ्चालराजतनये, महुर्नयप्राप्तगोच्यदशे, यया सदीप्यते पावकस्तथा सहितावेव बन्धुजनं सभावयाव ।

द्रौपदी—अज्ज करेहि दारुसच्चअम् । पञ्जलीअदु चिटा । तुवरदि मे हिअ णाव पेक्खिदुम् । (सर्वतोऽवलोक्य) कह ण को वि णावेण विणा महाराअस्स वचन करोदि । हा णाह भीमसेण, ते एव्व एद राअउल तुए विरहिद परिअणो वि सपद । परिहरदि [आर्य, कुरु दारुसच्चयम् । प्रज्वाल्यता चिता । त्वस्ते मे हृदय नाथ प्रेक्षितुम् । (सर्वतोऽवलोक्य) कथ न कोऽपि नाथेन विना महाराजस्य वचनं करोति । हा नाथ भीमसेन, तदेवेदं राजकुल त्वया विरहित परिजनोऽपि साप्रत परिहरति ।]

राक्षसः—सदृशमिदं भरतकुलवधूना यत् पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसादं क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम् ।) पूर्णो मे मनोरथः । याव-

club-like arms were massive like a [city's] bolt and who displayed the essence of their valour at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively] ?

O daughter of the Pāñcāla king, [you] who are reduced to a deplorable condition through my bad morals, as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [namely, Bhīmasena]

Draupadī—Worthy Sir, gather up wood Let the pyre be enkindled My heart hastens to see my lord (*Looking on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord? Alas, my lord Bhīmasena! this is enkindled, so shall we just in each other's company, honour our kinsman [namely, Bhīmasena]

Demon—Proper is this for ladies of the Bhāratā family that they die after their husbands!

Yudhishthira—Great sage, nobody is even listening to our words Therefore, do [us] a favour by providing fuel

Demon—This is incompatible with [the character of] hermits (*To himself*) My heart's longing is fulfilled Let

१ नास्तीदं वाक्यं ग-३ पुस्तकयो २ अज्ज एसो तुए विणा महाराओ परिअणेण वि परिह्वीअदि । (अथ एष त्वया विना महाराज परिजनेनापि परिभूते ।) ' ग-३

दनुपलक्षितः समिन्धयामि वह्निम् । (प्रकाशम्) राजन्, न शक्नुमो
वयमिहैव स्यातुम् । (निष्क्रान्तः)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्भजनं करोति । भवतु । स्वयमेवाहं
दारुसंचयं कृत्वा चितामादीपयामि ।

द्रौपदी—तुरवदु तुरवदु महाराजो । [त्वरता त्वरता महाराजः ।]

(नेपथ्ये कलकलः)

द्रौपदी—(समयमाकर्ण्य) महाराज, कस्स वि एसो बलदण्डिदस्स विसमो
संखणिग्घोसो सुणीअदि । अवरं वि अप्पिअं सुणिदु अत्थि णिब्वन्धो तदो
विलम्बाअदु । [महाराज, कस्याप्येष बलदर्पितस्य विषमः शङ्कनिर्घोष श्रूयते ।
अपरमप्यप्रियं श्रोतुमस्ति निर्वन्वस्ततो विलम्ब्यताम् ।]

युधिष्ठिरः—न खलु विलम्ब्यते । उत्तिष्ठ । (मेवं परिक्रामन्ति)

युधिष्ठिरः—अयि पाञ्चालि, अम्बाया सपत्नीजनस्य च किञ्चित् संदिश्य
निवर्त्य परिजनम् ।

द्रौपदी—महाराज, एम्बाए एव्वं संदिसिस्सम्—जो सो बअहिडिम्बकिम्मरि-
जडासुरजरासंधविजयमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण
परलोअ गदो ' ति । (महाराज, अम्बायै एव संदेयामि—' यः स बकहिडिम्ब-
किर्मरिजटासुरजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हतागायाः पक्षपातेन परलोक
गतः ' इति ।)

me then (*yāvat*) enkindle the fire unobserved (*Aloud*)
King, we are not able to stay here only (*Goes out*)
Yudhishthira—Kṛsnā, nobody obeys our word Well, I shall
myself collect fuel and kindle the pyre

Draupadī—May Your Majesty make haste, make haste
(*A noise behind the curtain*)

Draupadī—(*Listening in terror*) Your Majesty, here is
heard the fearful (*visama*) blast of a conch, belonging to
some one who is elated with his strength If you [want
to] persist in hearing another unpleasant [news] also, then
you may tarry!

Yudhishthira—Not, indeed, am I tarrying! Get up
(*All walk about*)

Yudhishthira—Dismiss the servants, having given [them]
some message [to be conveyed] to our mother and to your
co-wives

Draupadī—Your Majesty, I shall thus send word to the
mother. 'He, who was your middle son, the well-known
victorious wrestler with Baka, Hīḍimba, Kirmira, Jaṭāsura
and Jarāsandha—[he] has gone to the other world owing
to partiality towards me who am [so] wretched!'

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्चतामस्मद्वचनादम्बा ।

येनासि तत्र जतुवेश्मनि दीप्यमाने

निर्वाहिता सह सुतैर्भुजयोर्बलेन ।

तस्य प्रियस्य बलिनस्तनयस्य पाप-

माख्यामि तेऽम्ब कथयेत् कथमीदृगन्य ॥ २३ ॥

आर्य जयधर, त्वया सहदेवसकाश गन्तव्यम् । वक्तव्यश्च तत्रभवान् मादेय
कनीयान् पाण्डुकुलबृहस्पति । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिर
परलोकमभिप्रस्थितः । प्रियमनुजमप्रतिकूल सततमाशसनीयमसमृद्ध व्यसनेऽभ्युदये
च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद प्रार्थयते—

मम हि वयसा दूरेणाल्प श्रुतेन समो भवान्

कृतसहजया बुद्ध्या ज्येष्ठो मनीषितया गुरु ।

शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये

मयि विरलता नेय स्नेह पितुर्भव वारिद ॥ २४ ॥

Yudhisthira—Good **Buddhimimatikā**, tell mother at our bidding [thus] •

I communicate to you, [O] mother, the evil [tidings] of that mighty, dear son [of yours], who, when that house of lac was [set] on fire, bore you with your sons [away from it], by means of the strength of his arms' How can anyone else [have the heart to] communicate such [news to you]? 23

Worthy Jayandhara, you should go to Sahadeva's vicinity and address that venerable younger son of Mādri, the Brhaspati of Pāṇdu's family [thus] 'Yudhisthira, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely embraced, and smelt on the head, you are his dear younger brother, never going against [his desires], deserving always to be blessed [by him] and losing not your head in adversity as well as in prosperity, solicits this [of you]

You are by far my junior in age, [but] my equal in learning, my senior in intellect, cultivated as well as natural, my preceptor in wisdom Therefore, folding my hands on the head I beseech you 'Lessen your affection towards me [and] be the offerer of water to our father [by continuing to live after me]' 24

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽस्मत्सदृशहृदयसारस्यापि नकुलस्य
ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्रूतविशदया स्वाप्रजौ चाम्बुद्धया
पिण्डान् पाण्डोरुदकपृषतान्श्रुगर्भान् प्रदातुम् ।

दायादानामपि तु भवने यादवाना कुले वा

कान्तारे वा कृतवसतिना रक्षणीय शरीरम् ॥ २५ ॥

गच्छ जयधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि । भवताकालहीनमिदमवश्य-
मावेदनीयम् ।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभदाम्—‘वच्छाए
उत्तराए चउत्थो मासो पंडिवणस्स गम्भस्स । तौ एद कुलपडिड्ढाअव सावहानं
रक्ख । कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माण वि सलिलबिन्दुदो
भविस्सदि’ ति । [हला बुद्धिमतिके, भण मम वचनैन प्रियसखी सुभद्राम्—‘वत्साया
उत्तरायाश्चतुर्थो मास प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापक सावधान रक्ष
कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति’ इति ।]

Moreover, at my bidding you should abide by the word of
Nakula, though he is of puerile conduct, is always conceited
and has the essence of his heart [hard] like a stone You
should not follow our track By you, indeed, dear brother,

Forgetting us and your elder brothers with your un-
derstanding clarified by learning, and taking your re-
sidence even in the house of our co-parceners, or in the
family of the Yādavas, or in a forest, should your body
be preserved in order to [be able to] offer balls of rice,
mixed with tears and accompanied by drops of water,
to Pāndu !

25

Go, Jayandhara, you are conjured by the touch of our body
You must necessarily tell this [to Sahadeva] without any
loss of time

Draupadi—Friend Buddhimatikā, say at my words to my
dear friend Subhadrā. [This is] the fourth month since
dear Uttarā conceived Therefore, carefully protect this
perpetuator of the family [The child to be born] would
some time be the giver of drops of water to the family of
our father-in-law and to us also !

१ ‘बाल्ये सर्वाधितस्य नित्यमभिमानिन ग-३ २ ‘अस्मत्सदृश’ ज ३ ‘श्रुति-
विशदया प्रज्ञया सानुजाश्च’ ज ४ ‘क्षीणे पाण्डौ’ ग-५ ५ ‘अवणसत्ताए-
(आपन्नसत्त्वाया)’ ज ६ ‘सव्ववा णाविउले त णिक्खिवेसि (सर्वथा नाभिकुले ता
निक्षिपसि)’ इति वाक्य पठति ज-पुस्तकस्य वाक्यस्य स्थाने

युधिष्ठिरः—(सार्वम्) भोः कष्टम् ।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे

पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे ।

दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-

न्नाशाबन्धं कमपि कुरुते छायायार्थी जनोऽयम् ॥ २६ ॥

द्रौपदी, साधयेदानीमध्यवसितम् । (कञ्चुकिनमवलोक्य) आर्यं जयंधर, अस्म-
च्छरीरेण शापितोऽसि तथापि न गम्यते ।

कञ्चुकी—(सार्वम्) हा देव पाण्डो, तव सुतानामजातशत्रुभर्माजुन-
नकुलसहदेवानामय दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-

स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दान्तिन ।

आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा

दग्ध त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥

(रुदन्निष्क्रान्तः ।)

Yudhisthira—(*With tears*) Oh, alas!

When a huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhak*) of its branches, that had beautified the quarters, that possessed a stout trunk and was hemmed in all round by strong roots well worthy of itself, is, through [the decree of] Fate, burnt, this person [namely, Draupadi], desirous of shade, is fixing some strange hope on this its minute sprout [that is Uttarā's foetus]

26

Draupadi, carry out now what has been determined upon (*Looking at the Chamberlain*) Worthy Jayandhara, you are conjured by our body, yet you do not go!

Chamberlain—(*With loud cries*) Alas, lord Pāndu, here a dreadful fate has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva. Alas, queen Kuntī, the banner of the palace of the Bhoja-king

By the son of your brother, the elder brother of Sauri, the brother-in-law of the Gāndiva-wielder, the preceptor of that very Vrkodara who proved to be an elephant for shattering away the lotus-plant in the form of all the sons of Dhrtarāstra—by [such] Ploughholder, either in [a fit of] frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the

युधिष्ठिरः—जयधर जयधर,—

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हर्षा हेतु सत्यं भवति मम वत्सस्य निधने

तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।

अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता

वनं गच्छेर्मा गाः पुनरकरुणा क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

युधिष्ठिर—(अग्निं दृष्ट्वा सहर्षम्) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधव्य-
सनिजन समिद्धो भगवान् हुताशन । तत्रेन्धनीकरोम्यात्मान् ।

द्रौपदी—पसीदतु पसीदतु महाराजो इमिणा अपच्छिमेण पण्येण । अह दाव
अगदो पविसामि [पसीदतु पसीदतु महाराजोऽनेनापश्चिमेन प्रणयेण । अह ताव-
द्रयत प्रविशामि ।]

forest of your sons, through whose support, as you
know (*namu*), the earth rested cool' 27
(*Goes out weeping*)

Yudhisthira—Jayandhara, Jayandhara

(*Entering*) Chamberlain—May Your Majesty command!

Yudhisthira—I Say [this] because it should be said! Not
however would our fortunes extend so far! If per-chance
my dear brother Arjuna would be victorious, he should be
addressed by you at our bidding [thus]

It is true that the Plough-holder has been the cause
of my dear brother's [that is, Bhīma's] death Yet he
is the brother of your natural friend [Kṛṣṇā], the
enemy of Madhu Therefore, you should not, indeed,
entertain anger [towards him], as also affection to-
wards me! Go to a forest, [but] follow not again the
ruthless path of the Kṣatriyas! 28

Chamberlain—As Your Majesty commands (*Goes out*)

Yudhisthira—(*Looking at the fire With joy*) Kṛṣṇā, just
see (*namu*), the divine fire is enkindled, inviting with its
hands of rising flames afflicted people like us Therein I
make fuel of myself

Draupadī—May Your Majesty be pleased, be pleased, to
grant this [lit with this] last request Let me just enter
the fire first

युधिष्ठिरः—सहितवेदाम्युदयमुपभोक्ष्यावहे ।

चेटी—हा भगवन्तो लोअवाला परित्ताअह परित्ताअह । एसो क्खु सोमव-
सराएसी राअसूअसतप्पिहव्वाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेष्ठो
भादा सुग्गहीदणामेओ महाराअजुहिष्ठिरो । एसा वि पाञ्चालराअतणआ देवां
वेदिमञ्जसभवा जणसेणा । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति ।
कथ ण को वि परित्ताअदि (तयोरग्रत पतित्वा ।) किं ववासिदं देवीए देवेण अ ।

[हा भगवन्तो लोकपालाः, परित्रायध्व परित्रायध्वम् । एष खलु सोमवसराजर्षी राज-
सूयसतर्पितहव्यवाहः । खण्डवसतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनाम-
धेयो महाराजयुधिष्ठिर । एषापि पाञ्चालराजतनया देवी वेदिमध्यसभवा याजसेनी ।
द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवतः । तत् परित्रायध्वमार्याः, परित्रायध्वम् ।
कथ न कोऽपि परित्रायते । (तयोरग्रत पतित्वा ।) किं व्यवसितं देव्या देवेन च ।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृश तत् । उत्ति
घोत्तिष्ठ भद्रे उदकमुपानय ।

(चेटी तथा करोति)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च ।) एष तावत् सलिलाञ्जलिर्गङ्गायाय
भीष्माय गुरवे । अयं प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्रवीर्याय ।
(नाम्नाम्) तातस्याधुनावसर । अयं तावत् स्वर्गस्थिनाय सुगृहीतनाम्ने पित्रे पाण्डवे ।

Yudhisthira—Let us enjoy the good fortune just in each other's company

Maid—Alas, divine guardians of quarters, save, [oh] save Here, indeed, His Majesty Yudhisthira, a royal sage of the lunar race, who had gratified the fire by [performing] the Râjasûya sacrifice, who is the eldest brother of Kîrîṭin that satisfied the fire by [offering him] the Khândava forest and whose name it is meritorious to utter, here also Queen Yājñaseni, the daughter of the Pāñcāla king, who sprang from the middle of the sacrificial altar,—even both [of these] are becoming fuel to the ruthless fire by entering it! Therefore, save, Worthy Sirs, save! How, nobody is coming to the rescue! (*Falling in front of them*) What has been commenced by the Queen and Your Majesty?

Yudhisthira—O Buddhimatikā, [I have commenced] what is proper in the bereavement of an affectionate, dear young brother Get up, get up, good woman, bring me [some] water

(*The maid does so*)

Yudhisthira—(*Having washed his feet and sipped water*) This cavityful of water [I] first [offer] to the worthy

अथप्रभृति वारीदमस्मत्तो दुर्लभं पुनः ।

तात माद्वम्बया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जल जलजनीलविलोचनाय

भीमार्यै भोस्तव ममाप्यविभक्तमस्तु ।

एकः क्षण विरम वत्स पिपासितोऽपि

पातु त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगत वत्समहमुपगतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन,

मया पीतं पीत तदनु भवताम्बास्तनयुग

मदुच्छिष्टैर्घृत्तिं जनयसि रसैर्वत्सलतया ।

वितानेष्वप्येव तव मम च सोमे विधिरभू—

निवापाम्भ पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

(*guru*) Bhīma, the son of Gangā and Śantanu, our great-grand-father This also [I offer] to our grand-father, Vicitravīrya (*With tears*) Now is the turn of our father'. This again to father Pāndu, of meritorious name, who is [now] residing in heaven

From to-day, this water would be difficult [for you] to obtain from us' [O] father, let [it] be drunk [by you] in company with mother Mādri, as it is by me offered' 29

This water [I offer] to Bhīma, of eyes dark like a [blue] lotus O let it remain undivided [to be presently drunk jointly] by you [Bhīma], and also by me Wait for one moment, dear brother, though thirsty Here I come with speed to drink it in your company' 30

Or rather, I would not be blessed enough to see my dear brother, though I followed 'him, [my brother] who must have reached a place reserved for excellent Kṣtriyas Dear brother Bhīmasena,

I [first] sucked mother's pair of breasts, after that you sucked [it] Out of affection [for me] you used to make your living by means of liquids that remained after I had partaken of them Even in sacrifices such was the procedure between you and me in [the matter of drinking] Soma [But] how, now, do you thus drink the funeral water first? 31

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे, बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय मे सलिलम् ।]

(चेटी तथा करोति)

द्रौपदी—(उपसृत्य जलाञ्जलि पूरयित्वा) महाराज, कस्स सलिल देमिह ।
[महाराज, कस्य सलिल ददामि ।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।

अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

द्रौपदी—णाह भीमसेण, परिअणोवणीद उदअ सग्गदस्स दे पादोदअं भादु ।
[नाथ भीमसेन, परिजनोपनीतमुदक स्वर्गगतस्य ते पादोदकं भवतु ।]

युधिष्ठिरः—फाल्गुनाप्रज,

असमाप्तप्रतिज्ञेऽपि^१ याते त्वयि महामुजे ।

मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलि ॥ ३३ ॥

द्रौपदी—उहेहि महाराज, दूर गच्छदि दे भादा । [उत्तिष्ठ महाराज, दूर गच्छति ते आता ।]

Kṛsnā, you also give a cavity-ful of water

Draupadī—Dear Buddhimatikā, bring me water

(The maid does so)

Draupadī—(Approaching and filling the cavity, formed by joining her two hands, with water) Your Majesty, to whom shall I offer water?

Yudhishthira—

To him offer the water, [O] Kṛsnā, who, as he was departing for heaven, made even our mother a companion of Gāndhārī in lamentations!

32

Draupadī—My lord Bhīmasena, let this water offered by a servant, serve as the water for [washing] feet to you who are in heaven!

Yudhishthira—Elder brother of Phālguna,

You of long arms, having gone away, though your vow was [yet] unfulfilled, a cavity-ful of water is offered you by your beloved even with her hair [still] loose!

Draupadī—Get up, Your Majesty! Your brother is going ahead

युधिष्ठिरः—(दक्षिणाक्षिस्पन्दन सूचयित्वा।) पाञ्चालि, निमित्तानि मे कथयन्ति
संभावयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराज, सुणिमित्त भोदु । [महाराज, सुनिमित्त भवतु ।]

(नेपथ्ये कलकल)

(प्रविश्य सभ्रान्तः) **कञ्चुकी**—परित्रायता परित्रायता महाराजः । एष खलु
दुरात्मा कौरवापसद क्षतजाभिषेकपाटलिताम्बरशरीर समुल्लिखिदिग्धभीषणगदाश
निरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजतनयामितस्ततः परिमार्गमाण
इत एवाभिवर्तते ।

युधिष्ठिरः—हा देव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । (मुह्यति)

द्रौपदी—हा भजउत्त, हा मम सञ्चरसञ्चगाहदुल्लिखि, पिञ्चं भादुञ्च सभावेसि
ण उण महाराजं इम दासजण अ । [हा आर्यपुत्र, हा मम स्वयवरस्वयग्राहदुल्लिखित,
प्रिय भ्रातर संभावयसि । न पुनर्महाराजमिम दासजन च ।] (मोहमुपगता)

युधिष्ठिरः—हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवौतकव-
चोद्धरणनिष्कण्टकीकृतामरलोके, बदर्याश्रममुनिद्वितयितापस, हा द्रोणाचार्य-

Yudhisthira—(*Gesticulating the throbbing of the right eye*)
Pāñcālī, [good] omens proclaim to me that you will [soon]
honour Vrkodara [by going near him]

Draupadī—Your Majesty, may it turn out to be an aus-
picious omen !

(*A noise behind the curtain*)

(*Entering in excitement*) **Chamberlain**—May Your Majesty
protect, [oh] protect Here indeed, the wicked-souled
wretch of a Kaurava, with his garment and body reddened
on account of a bath in blood and with his bloody (lit
smeared) dreadful mace upraised, [looking] like [the god
of] Death [himself] with his destructive club up-lifted, is
advancing even here, searching for the Pāñcāla princess
here and there

Yudhisthira—Ah, Fate, your decision is declared ! Alas, [O
you] who wielded the Gāṇḍīva as your bow ! (*Faints*)

Draupadī—Alas, my lord, alas, [you] who were so much
humoured by me by means of voluntary acceptance [as my
husband] at the ceremony of my personal choice [of hus-
band], you honour your dear brother [Bhīmasena, by
following him], but not His Majesty and this your servant
[namely, myself] ! (*Loses consciousness*)

Yudhisthira—Alas, my dear brother, Savyasācin, alas,
wrestler who pounded the body of the three-eyed [god viz
Śiva], alas, [you] who cleared the world of immortals of all

प्रियशिष्य, हा अश्वशिक्षश्चलपारितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष,
हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

ता वत्सलमनमिवाद्य विनीतमम्बा

गाढ च मामनुपगुह्य मयाप्यनुक्तः ।

एता स्वयवरवधूं दयितामदृष्टा

दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥

(मोहमुपगत.)

कञ्जुक्री — भो कष्टम् । एष कौरवाधमो यथेष्टमित एवाभिवर्तते सर्वथा सप्रत्यय-
मेव कालोचित प्रतीकार । चितासमीपमुपनयाम्यत्रभवती पाञ्चालराजतनयाम् ।
अहमप्येवमेवानुगच्छामि । (चेटो प्रति) भद्रे, त्वमपि देव्या आतरं वृष्ट्युम्नं

enemies (lit thorns) by exterminating the Nivātakavacas, alas, [you] who are the second ascetic from among the two sages [practising penance] at the Badārīhermitage, alas, [you] the beloved pupil of Dronācārya, alas, [you] who pleased the son of Gangā [that is, Bhīṣma] by means of your proficiency in the training in missiles, alas, [you who proved to be] the shower of snow to the lotus-plant in the form of the family of the son of Rādhā [that is, Karna], alas, [you] who rescued Duryodhana from the Gardharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pāṇdavas,

Without having bowed respectfully to that affectionate mother [of ours], without having embraced me closely and while [yet] unaddressed [any words or fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband], how is it, dear brother, that you have started on [this] long journey? *(Faints away)* 34

Chamberlain—Oh alas! This wretch of a Kaurava is advancing even here exactly as it pleases him (*yathেষ্টम*) This alone is by all means the remedy suitable for the occasion now I shall take her ladyship, the Pāñcāla princess in the vicinity of the pyre I also shall follow them just in this way (*To the maid*) Good girl, you also go to the Queen's brother, Dhṛstadyumna, or to Nakula and Sahadeva

नकुलसहदेवौ वाऽवाप्नुहि । अथ वा एवमवस्थिते महार्जुनेऽस्तमितयोर्भीभार्जुनयोः
कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताहअ परित्ताहअ अज्जा । [परित्रायध्व परित्रायध्वमार्थाः ।]

(नेपथ्ये । कलकलानन्तरम्)

भो भोः, समन्तपञ्चकसंचारिणः क्षतजासवमत्तयक्षराक्षसपिशाचगृध्रजम्बूक-
वायसभूयिष्ठा विरल्योधपुरुषा, कृतमस्मदर्शनत्रासेन । कैययत कस्मिन्नुद्देशे
याज्ञसेनी संनिहिता । कथयाम्युपलक्षणं तस्याः ।

ऊरु करेण परिघट्टयतः सलीलं

दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासनेन कचकर्षणभिन्नमौलि

सा द्रौपदी कथयत क पुनः प्रदेशे ॥३५॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे, परिभूयसे संप्रत्यनाथा कुरुकुलकलङ्केन ।

युधिष्ठिरः—(सहस्रोत्थाय) पाञ्चालि, न भेतव्यं न भेतव्यम् । (ससंभ्रमम्)

[for protection]. Or rather, while His Majesty is reduced
to this condition and when Bhīma and Arjuna have ceased
to exist, whence can there be [any] hope of protection here?
Maid—Save, [oh] save, 'worthy Sirs'!

(Behind the curtain After a noise)

O you, thinned fighting people, wandering about the
Samantapañcaka and densely mixed (*bhūyistha*) with the
Yaksas, demons, goblins, vultures, jackals and crows [all]
intoxicated with the beverage of blood, enough of being
distressed at our sight Tell [me] in which region Yājña-
senī is present I tell you her characteristic mark

[She], who was deprived of her garment in the pre-
sence of Duryodhana while he was sportively patting
his thigh with his hand, and whose braid was dishevelled
by Duśśāsana as he dragged her by the hair—tell
[me], then (*punah*), in which region that Drupadī is! 35

Chamberlain—Alas, Queen born of the sacrificial altar,
having no protector you will now be insulted by this stain
on the Kuru-family!

Yudhisthira—(Getting up all at once) Pāñcālī, be not
afraid! (With excitement) Holloa, who is here, who?
Bring my bow with the quiver. [You] wicked-souled, ac-
cursed Duryodhana, come on, come on I shall remove

कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ ।
अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण । अन्यच्च रे
कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्तं जरासंधशत्रु

कुपितहरकिरातद्वेषिण तं च वत्सम् ।

त्वमिदं कठिनचेता प्राणितु नास्मि शक्तौ

न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥

(ततः प्रविशति गदापाणिः । धतजसिक्तसर्वाङ्गो भीमसेनः)

भीमसेनः—ननु भो समन्तपञ्चकसचारिणः सैनिका, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुधिरजलाह्लादिताङ्गः प्रकामं

निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।

भो भो राजन्यवीरः समरशिखिशिखादग्धशेषाः कुत व-

स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नदेशे पाञ्चाली तिष्ठति ।

your pride of [the strength of] arms, augmented by skill
in [the use of] the mace, by means of a shower of sharp
arrows And, moreover, O charcoal [that is, dark spot]
to the Kuru-family!

Not seeing that beloved younger brother, the killer
of Jarāsandha, and that [other] dear brother, the
enemy of the enraged hunter in the form of Hara, I
am not able, like you, who are [so] hard-hearted, to
[continue to] live, but not [that I am not able] to de-
prive you of your life with showers of arrows! 36

(Then enters Bhīmasena, mace in hand, with all limbs
smeared with blood)

Bhīmasena—Why, you soldiers wandering about the Saman-
tapañcaka, what [means] this excitement?

I am neither a demon, nor a ghost [But] I am
[only] a passionate Kṣatriya, whose limbs are tho-
roughly cooled by the water in the form of his enemy's
blood and who has [now] completely (*nr*) crossed
over the vast (*gahana*) ocean of his great vow O you
princely warriors, survivors of those that were burnt
in the flames of the fire of war, away with this distress
of yours Why do you lie crouchingly, screened by
[the bodies of the] elephants and horses slain? 37
May you tell [me] in which region Pāñcālī is staying?

द्रौपदी—(लब्धसज्ञा) परिताडदु परिताडदु ॥हाराओ । [परित्रायता
परित्रायता महाराजः ।]

कञ्चुकी—देवि पाण्डुस्तुषे, उत्तिष्ठोत्तिष्ठ । संप्रति श्रुतिं चिताप्रवेश एव
श्रेयान् ।

द्रौपदी—(सहसोत्थाय) कहं ण संभावेमि^१ अज्जवि चिदासमीवम् । [कथं न
संभावयाम्यद्यापि चितासमीपम् ।]

युधिष्ठिरः—क कोऽत्र भो । सनिषङ्ग धनुरुपनय । कथं न कश्चित् परिजनः ।
भवतु । बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । (परिकरं बध्नाति)

कञ्चुकी—देवि पाण्डुस्तुषे, सयम्यन्तामिदानीं नयनपथावरोधिनो दु शासना-
वकृष्टा मूर्धजा । अस्तामिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं सभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने सहर्तव्या केशा ।

भीमसेनः—पाञ्चाळि, न खलु मयि जीवति सहर्तव्या दु शासनविलुलिता
वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाहं सह्रामि ।

(द्रौपदी भयादपसर्पति)

Draupadi—(*Regarding consciousness*) May Your Majesty
protect [me], protect [me] !

Chamberlain—My Queen, daughter-in-law of Pāṇḍu get
up, get up Now, quick entrance into the pyre itself is
better [for you].

Draupadi—(*Rising at once*) How is it that I yet do not
honour the vicinity of the pyre [by going there] ?

Yudhishthira—Holloa, who is here, who ? Bring the bow
along with the quiver How, none of the attendants is here !
Well ! Having closely pressed the villain in a fight with
arms, I shall throw him into the fire (*Grabs up his bow*)

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let
your hair, which were [formerly] pulled by Duśśāsana, be
now tied up, as they are obstructing the vision of your eyes !
The hope of retaliation has now vanished ! Quickly pro-
ceed to the vicinity of the pyre

Yudhishthira—Kṛsnā, not, indeed, should your hair be tied
up when that villain Duryodhana is not [yet] killed

Bhīmasena—Pāṇḍālī, not, indeed, should the braid, dis-
ordered by Duśśāsana be tied up by your own hand, while
I am alive Let it be [as it is], let it be I shall myself
personally tie it up

(*Draupadī moves away in terror*)

भीमसेनः—तिष्ठ तिष्ठ भीरु, काधुना गम्यते । (केशेषु ग्रहीतुमिच्छति)
 युधिष्ठिरः—(वेगाद्भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहतक,
 आशैवादनुदिनं जनितापराधो
 मत्तो बलेन भुजयोर्हतराजपुत्र ।
 आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
 जीवन् प्रयासि न पदात् पदमद्य पाप ॥३८॥

भीमसेनः—कथमर्थं सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति । आर्य,
 प्रसीद प्रसीद ।

कञ्चुकी—(उपसृत्य । सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीम-
 सेनं सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्ति । अलमधुना संदेहेन ।
 चेष्टी—देवि, गिवट्टीअदु गिवट्टीअदु । एसो क्खु पूरिदपडिण्णाभारो गाहो दे
 वेणीसंहारं कादुं तुमं एव्व अण्णसेदि [देवि, निवर्त्यता निवर्त्यताम् । एष खलु
 पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं स्वामेवान्विष्यति ।]

Bhūmasena—Stay, [oh] stay, [you] timid woman, where
 are you going now" (*Desires to grasp her by her hair*)

Yudhishthira—(*Having clasped Bhīma with impetuosity*)
 Evil-souled one, killer of Bhīma and Arjuna, accursed
 Suyodhana!

Having fallen within the enclosure of the cage of my
 arms, you will not, [O] sinner, go away alive [even] a
 single step to-day-[you] who, from your very child-
 hood, have done us wrong day after day, who are in-
 toxicated with the strength of your arms and who
 have killed the princes [namely, Bhīma and Arjuna] 38
 Bhūmasena—How, my noble brother is through rage mer-
 cilessly clasping me, suspecting me to be Suyodhana My
 noble brother, be pleased, be pleased

Chamberlain—(*Approaching With joy*) Your Majesty,
 you are to be congratulated Here, indeed, is long-lived
 Bhūmasena, whose entire body is reddened with the blood
 of Suyodhana and whose personality can [therefore] be
 with difficulty recognised! Away with doubt now

Maid—My Queen, turn back, turn back. Here, indeed,
 your lord who has carried out the responsibility of his vow,
 is hunting just after you in order to effect the tying of your
 hair

द्रौपदी—हृद्वे, किं मं अर्धावअणेहिं आसासेसि । [हजे, किं मामर्द्धीकवच-
नैराश्वासयसि ।]

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेषी मम वैरी दुर्योधनहतकः ।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कुतोऽद्यापि दुर्योधनहतकः ।
मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसूक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्वभूत्या ।
भृत्या मित्राणि योधा कुरुकुलमखिलं दग्धमेतदृणाग्नौ
नामैकं यद्ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥ ३९ ॥
(युधिष्ठिरः स्वैर मुक्त्वा भीमवलोकयन्नश्रूणि प्रमार्जयति ।)

भीमसेनः—(पादयोः पतित्वा) जयत्वार्यः ।

युधिष्ठिरः—वत्स, बाष्पजलान्तरितनयत्वान्न पश्यामि ते मुखचन्द्रम् । कथं
कच्चिज्जीवति भवान् समं किरीटिना ।

Draupadi—Dear, why do you console me with false words?
Yudhishthira—Jayandhara, is it true that is not my enemy
the accursed Duryodhana, the killer of my younger brother?
Bhimasena—Your Majesty, Ajātaśatru, elder brother of
Bhīma and Arjuna, whence can there be the accursed Duryo-
dhana even now? For, by me, of that wicked-souled man,

The body was thrown on the ground, the blood, re-
sembling sandal ointment, was applied to my own body,
the royal splendour, along with the earth bounded by
the waters of the four oceans, has been devolved upon
my noble brothers, the servants, friends, warriors,
[and] the whole of this Kuru family—[all these] have
been burnt in the fire of war That name alone, which
you utter, is, [O] King, what now remains of [that]
son of Dhṛtarāṣṭra!

39

(Yudhishthira slowly lets him off and looking at Bhīma wipes
away his tears)

Bhimasena—(Falling at his feet) May victory attend my
noble brother!

Yudhishthira—Dear brother, owing to my eyes being covered
with tears I cannot see the moon of your face. Tell [me]
whether you are alive along with Kiriṭin.

भीमसेनः—निहतसर्काकरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च

युधिष्ठिरः—(पुनर्गोढमालिङ्ग्य ।) तात भीम,

रिपोरस्ता तावन्निधनमिदमाख्याहि शतशः

प्रियो भ्राता सत्य त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्ग्रं, सोऽहम् ।

युधिष्ठिरः—

जरासधस्योरःसरसि रुधिरासारसलिले

तटाघातक्रान्तजलदर सयति भवान् ॥ ४० ॥

भीमसेनः—आर्यं स एवाहम् । तन्मुञ्चतु मामार्यं क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनीं वेणीसंहारमहोत्सवम् ।

Bhīmasēna—When you have become King with the party of all your enemies killed, Bhīma lives and Arjuna also

Yudhisthira—(*Again embracing him closely*) Dear Bhīma!

Let alone the destruction of the enemy for a while (*tāvat*) Tell me this a hundred times. Are you really my dear brother, he, who was the killer of Baka? 40 a b

Bhīmasēna—My noble brother, I am he!

Yudhisthira—

Are you [really the same, who] in [one] battle [proved to be] the crocodile, wanton (*lalita*) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, where water was [supplied by] a stream of blood? 40 c d

Bhīmasēna—Noble brother, I am the same. May, then, my noble brother release me for one moment

Yudhisthira—What else has remained [to be yet done]?

Bhīmasēna—A very great thing has remained! I shall just tie up Pāñcālī's mass of hair, which was [formerly] pulled by Duśśāsana, with this hand [of mine] which is wet with Suyodhana's blood!

Yudhisthira—May you go! Let the poor woman experience the tying of her hair!

भीमसेनः—(द्रौपदीमुपसृत्य) देवि पाञ्चालराज्यं तनये, दिष्टया वर्षसे
रिपुकुलक्षयेण । अलमलमेवांविधं मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञा सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः प्रीतिशेषाण्यसृक्षि ।
कान्ते राज्ञ कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो—

रङ्गेष्वङ्गेषु सक्तं तव परिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसमवे,-
द्रौपदी—आणवेदु गाहो । [आज्ञापयतु नाथ ।]

भीमसेनः—स्मरति भवती यत्तन्मयोक्तम् । (' चञ्चद्भुज—' (१।२१)
इत्यादि पठति ।)

द्रौपदी—गाहं, ण केवलं सुमरामि । अणुह्वामि अ गाहस्स प्पसादेण ।
[नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन ।)

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रि-
र्दुःशासनविलुलितेय वेणी ।

Bhimasena—My Queen, princess of Pāñcāla, you are
happily to be congratulated upon the destruction of our
enemy's family Away, away, [then] with distress at see-
ing me in this condition!

Touch this coagulated blood on my hands, the rem-
nant of what I have drunk, of that notorious (*tena*)
Duśśāsana, the brute of a man, by whom you were [for-
merly] dragged in the assembly of kings Here, my
beloved, is also the blood of the king of the Kurus,
whose thighs were pounded by my mace, sticking to
every limb [of mine] in order to extinguish the fire,
arising from your insult

41

Buddhimatikā, where is that Bhānumatī, who mocks at the
wife of the Pāṇdavas? Honoured [Draupadī], sprung
from sacrificial āltar!

Draupadi—May my lord command

Bhimasena—Does your ladyship remember what I said?
(*Recites 1 21 'Bhīma will decorate etc'*)

Draupadi—My lord, not only do I remember [it], but am
also (*ca*) experiencing [it] through my lord's favour!

Bhimasena—(*Shaking her braid*) Honoured lady, let this
braid, dishevelled by Duśśāsana [which proved to be] the

द्रौपदी — णाह, विसुमरि^१ हि एदं वावारम् । णाहस्स प्पसादेणपुणो वि सिक्खि-
स्सम् । [नाथ, विस्मृतास्म्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये ।)

(भीमसेनो वेणीं बन्धाति ।)

(नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्वैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि

प्रश्लाश मुक्तकेशान्यतुलभुजबलैः पार्थिवान्त पुराणि ।

कृष्णायाः केशपाश कुपितयमसखो धूमकेतुः कुरूणा

सोऽयं बद्ध प्रजानां विरमतु निधनं स्वस्ति राज्ञा कुलेभ्यः ॥ ४२ ॥

युधिष्ठिरः — देवि, एष ते मूर्धजानां संहारेऽभिनन्दितो नभस्तलचारिणा
सिद्धजनेन । (ततः प्रविशतः कृष्णार्जुनौ)

कृष्ण — (युधिष्ठिरमुपगम्य) . विजयता निहतसकलरातिमण्डलं सानुजो
युधिष्ठिर^२ ।

night of destruction to the family of Dhṛtarāṣṭra's sons, be
now tied up

Draupadi—My lord, I have forgotten this business I shall
learn it even again through my lord's favour

(*Bhīmasena ties up her braid of hair*)

(*Behind the curtain*) May happiness attend the princely
families that have remained from being burnt in the fire of
the great war

Here is tied Kṛṣṇā's mass of hair, the friend of en-
raged Yama and the [portentous] comet to the Kurus—
[the mass of hair] through whose unloosening the
sons of Pāṇḍu, of matchless strength of arms, being
blinded with rage, slew [numerous] kings and forced
in every quarter [ladies in] royal harems to unloosen
their hair' Let [therefore] the destruction of sub-
jects [now] cease May happiness attend the families
of kings'

42

Yudhisthira—My Queen, here the tying of your hair is
greeted by the Siddha-folk, moving along the expanse of
the sky

(*Then enter Kṛṣṇa and Arjuna*)

Kṛṣṇa—(*Approaching Yudhisthira*) May victory attend
Yudhisthira, in company with his younger brothers—
[Yudhisthira] who has the group of all his enemies killed'

१ 'चेटी' ग-द २ 'कुरनरपतिभि' ग-द ३ 'न्यनुदिनमधुना०' ज
४ 'दिष्ट्या' ज

अर्जुन—जयत्वार्यः ।

युधिष्ठिरः—(विभोक्त्र्य) अये भगवान् पुण्डरीकाक्षो वःसश्च किरीटी । भगवन्
अमिवादये । (किरीटिनं प्रति) एहि एहि वत्स । (अर्जुन. प्रणमति)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यदस्य भगवान्
पुराणपुरुषो नारायण स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसभूतमूर्ति
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमचिन्त्यं चिन्तयित्वापि न त्वा
भवति जैगति दुःखी किं पुनर्देव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम् । १

कृष्णः—महाराज युधिष्ठिर,

Arjuna—May victory attend my noble brother !

Yudhisthira—(Observing) Oh, [here have arrived] the
divine Lotus-eyed [Lord] and my dear, brother Kirītīn !
Divine [Lord], I bow to you (To Kirītīn) Come on, come
on, my dear brother (Arjuna bows)

Yudhisthira—(To Vāsudeva) Lord, whence can there arise
anything else than victory to him whom the divine ancient
Man, Nārāyana, blesses with auspicious things ?

In this world, [O] God, [a person] feels not misery
after even contemplating you, what, then, after [ac-
tually] seeing [you, as I have done]—[you] whose
form springs from the disturbance of [that primordial
matter viz Prakṛti], which gives rise to evolved pro-
ducts [such as] the great Mahat and others, who, as
characterised by the [three] qualities, are the cause of
the creation, destruction and sustentation of [all] creat-
ed beings and who are unborn, immortal and incon-
ceivable !

43

(Embracing Arjuna) Dear brother, embrace me

Kṛṣṇa—Your Majesty Yudhisthira,

व्यासोऽयं गवानमी च मुनयो वाल्मीकिरामादयो
 वृष्टबुध्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिता ।
 प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयै समं
 स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायात

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेव विप्रलब्धाः ।

भीमसेनः—(सरोषम्) क्वासौ धार्तराष्ट्रसखो राक्षस पुण्यजनापसदो येनार्यस्य महाशित्तविभ्रमः कृतः ।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and the sages, Vālmīki [Paraśu-] Rāma and others, and the commanders of the army, headed by Dhṛtadityumna and led by the sons of Mādri, along with the obedient-to-command families of the Māgadhas, Matsyas and Yādavas, carrying on their shoulders pitchers of water from holy places 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvāka

Yudhishthira—How, [it is strange] we were thus deluded by demon Cārvāka!

Bhīmasena—Where is that demon, the friend of the son of Dhṛtarāstra, wretch of a holy man, who created great distraction of mind in my noble brother?

Kṛṣṇa—That villain has been seized by Nakula. Then tell [me], Your Majesty, what desire [of yours], further than this shall I accomplish.

१ अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालि-
 प्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवासात्यकिप्रमुखाश्च सेनापतयो
 यादवमत्स्यमागधकुलसभवाश्च राजकुमारा स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेक-
 धारयन्ति ' इति गद्यमायाति लोचनविमय गन्ध पुस्तकयो

युधिष्ठिरः—न किञ्चिन्न ददाति भगवान् प्रसन्न । अहं तु पुरुषसाधारणया
बुद्ध्या संतुष्यामि । न खल्वक्तः परमम्यर्यायितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वय
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णव ।
त्व देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चैद्भगवास्तादिदमस्तु ।

(भरतवाक्यम्)

अकृपणमरुक्श्रान्तं जीव्याज्जनं पुरुषायुषं
भवतु चै भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhishthira—There is nothing which the divine Lord does not grant, when [he is] pleased. As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men. Indeed, I am not able to request for anything further. May the Lord [just] see.

The entire family of the enemies has been killed by [us, being] blinded with anger, while we five have continued to be the same, unscathed. The ocean of humiliation to Pāñcālī, brought on by my unmoral deeds, has been crossed. You, Purusottama, Lord, are speaking with kind regards to me, who am [therefore really so] blessed. What else, further than this, can I possibly solicit from the divine Lord, who is pleased [with me]? 45 Yet if the divine Lord is [so] pleased, then let this be!

(The Actors' Sentence)

May people live [the full span of] man's life [that is, a hundred years], exempt from wretchedness and unexhausted by illness. And may devotion to you, free from division, prevail [in the world], [O] Puruṣot-

१ 'एव पुण्डरीकाक्ष' इत्याधिकमत्र ग-द पुस्तकयो २ 'अकृपणपति' कामं
ग-द ३ 'भगवन् भक्तिर्द्वैतं विना पुरुषोत्तमे' ज.

दयितभुवनो विद्वद्वन्धुगुणेषु विशेषवित्
सततावृकृती भूयाद्भूपः प्रसाधितमण्डल ॥ ४६ ॥

कृष्णः—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाम नाटकम्

tama May the king be loving towards the world, a
kinsman to the learned, recogniser of speciality in
merits, always performing meritorious deeds and con-
culating the circle [of neighbouring princes] ' 46

(All go out)

END OF ACT VI

Here ends the drama named Venīsaṁhāra

भट्टनारायणकृतम्

वेणीसंहारम्

Critical and Explanatory Notes

Notes

ACT I

THE INTRODUCTION

वेणीसहारम्—This is the title of the play. Grammatically it can be explained as (1) वेण्या सहार, वेणीसहार । वेणीसहारमधिकृत्य कृत नाटक वेणीसहारम् a drama having for its subject the collecting together, or the tying up, or the rearrangement (सहार from स + ह) of the (single) braid of hair. Note that such forms are obtained, according to 'अधिकृत्य कृते ग्रन्थे पा १ ३ ८७, which prescribes in this sense the *taddhita* affix अण्. Now this affix causes Vṛddhi of the first vowel of the word, according to 'तद्धितेष्वचामादे' पा ७ २ ११७. So strictly our form would be वेणीसहारम्. To avoid this we take the help of Kātyāyana's Vārtika 'लुवाख्यायिकाभ्यो बहुलम्,' which lays down that the *taddhita* affix अण् may optionally be dropped in the case of Ākhyāyikās. But our troubles are not over even with this help of Kātyāyana, for his Vārtika is not applicable in the present case, because the Venīsamhāra is not an Ākhyāyikā (which by the by is a technical name for a species of prose composition such as the Harśacarita of Bāṇa). To escape from this difficulty we either take the word Ākhyāyikā in the Vārtika in its most general sense viz any literary composition which treats of a story (which then would include even a drama, or bluntly say that Kātyāyana must have meant आख्यायिकादिभ्य by his आख्यायिकाभ्य (२) वेण्या सहार वेणीसहार, (षष्ठीतत्पुरुष) This word is then metaphorically identified (अभेदोपचारात्) with the drama, wherein the rearrangement of the single braid prominently figures, the upacāra being based upon प्रतिपाद्यप्रतिपादकभाव, and being thus made an adjective to Nāṭaka it becomes neuter (३) वेण्या सहार (वर्ण्यते) यस्मिन् (नाटक) तद् वेणीसहारम् (व्यधिकरणबहुव्रीहि) In these two latter cases वेणीसहारम् becomes an adjective and is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यालंकारसूत्र १ ५ १० (विशेष्यस्य प्रतिपत्तौ जाताया विशेषणमात्रस्यैव प्रयोगः,) which says that an adjective alone may be used when the noun which it qualifies can be easily understood. Exegetically the title has reference to the vow of

Bhīmasena, which forms the central topic of the play. When Draupadī was dragged by her hair in the Kuru-assembly, where the dyūta was proceeding, by Dussāsana and when Duryodhana bared his thigh and showed it to the Pāñcāla princess, intimating thereby his desire that she should come and occupy it, Bhīmasena in anger vowed that he would tear open the chest of Dussāsana and drink his blood and that he would break the thigh of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana, rearrange the dishevelled hair of Draupadī who was therefore to allow her to remain in that disordered state till he fulfilled his vow*. Now it is this latter part of Bhīmasena's vow concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that is referred to in the title Venīsamhāra. It must be pointed out here that this particular portion of Bhīmasena's vow (printed in Italics above) has no sanction in the Mahābhārata. There is no reference to it in the Sabhāparva which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāṇḍava Princes. In the Salyaparva also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood. Further, in the description of the life the Pāṇḍavas led in the forest and in the capital of Virāṭa there is no reference to Draupadī's allowing her hair to continue disordered with a view to their ultimately being rearranged by Bhīmasena in the manner stated above. From the Sabhāparva onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood. It would therefore, appear that this part of Bhīmasena's vow is Bhatta Nārāyaṇa's own invention and it is easy to see that from the dramatic point of view it is of the utmost importance. But this fact does not appear to have struck any of the previous annotators. For Bhīmasena's vow according to the Mahābhārata read 'एवमुक्त्वा तु कौन्तेयमपोह्य वमन स्वक्म् । स्मयन्नवेक्ष्य पाञ्चालीमैश्वर्यमदमोहित (दुर्योधन) ॥ 28 द्रौपद्या प्रेक्षमाणाया सन्यमूर्खमदर्शयत् ॥ 29 भीमसेनस्तमालोक्य नेत्रे उत्फाल्य लोहिते । प्रोवाच राजमध्ये तं सभा विश्रावयन्निव ॥ पितृभि सह सालोक्य मा स्म गच्छेद् वृकोदर । यद्येतमूर्खं

गदया न भिन्धां ते महाहवे ॥ 32 इदं च भूयो वक्ष्यामि सभामये बृहद्वच । सत्यं देवा
 करिष्यन्ति यज्ञो युद्धं भविष्यति ॥ 61 सुयोधनमिमं पापं हन्तास्मि गदया युधि । शिर
 गदने चास्याहमधिष्ठास्यामि भूतले ॥ 62 वक्ष्ये अस्म्य निर्वास्य पुरुषस्य दुरात्मन ।
 दुःशासनस्य रुधिरं पास्यामि मृगशर्द्धिव ॥ 63' अध्याय 92, 'मैव स्म सुकृता
 शोकान् गच्छेत्पार्थो वृकोदर । यदि वक्षो हि ते मित्वा न पिबेच्छोणितं रणे ॥ 21
 मर्तराष्ट्रान् रणे हत्वा मीपता सर्वधन्विनाम् । शर्म गन्तास्मि न चित्रात्सत्यमेतद् ब्रवीमि
 ते ॥ 22' अध्याय 99 सभापर्व. Another thing to be noted in
 connection with the title *Veṇīsamhāra* is the double
 meaning of the word *Veṇī*, which also appears to have been
 ignored. *वेणी* means (1) the hair properly braided, with due deco-
 rations, a kind of arrangement that ladies living happily with
 their husbands used to have in ancient India. This could more
 correctly be designated as *द्विवेणी* or *पञ्चवेणी*, according as the mass
 of hair was first divided into three or five sections (called *पेड*
 in *Marāṭhī*), before the ornamented arrangement was made,
 (2) the mass of hair tied in a single unornamented long braid,
 an arrangement adopted by the *virahīnīs* and properly known as
एकवेणी. In olden days women in separation used to allow their hair
 tied in a single mass, to hang loosely on their back, somewhat
 analogous to what they now do, when bathed overhead, to allow
 the hair to get dried. This kind of unornamented arrangements
 continued till the return of the husband, who on his arrival
 united the single mass and rearranged the hair properly with
 appropriate decorations. This is the *वेणीमोक्ष* (more correctly the
एकवेणीमोक्ष), that is often referred to in descriptions of *virahīnīs*
 and to which ladies in separation so eagerly look up. Now
 accordingly to the dramatic situation devised by *Bhaṭṭa Nārāyaṇa*,
Draupadī was to regard herself as a *virahīnī* and continue
 wearing a single mass of hair, till *Bhīmasena* fulfilled his vow
 and tied up her single braid (*veṇī*) into a new auspicious orna-
 mented arrangement. For, the fact that she suffered that egragi-
 nous insult at the hands of *Duśśāsana* even in the presence of the
Pāṇḍavas meant that to *Draupadī* they were as good as absent
 and continued to be so till the insult was avenged. This is the
 significance which *Bhaṭṭa Nārāyaṇa* attaches to the single braid
 of *Draupadī*, which further was to serve the purpose of keeping
 fresh the memory of her insult in the mind of her husbands. Thus
veṇī in the title *Veṇīsamhāra* possesses the second of the two
 senses noted above. The same sense is present in *Yudhiṣṭhira*,

‘अनुभवतः तपस्विनी वेणीसंहारम्’ Act vi, but in ‘मुक्तवणी स्पृगान् 1 19 venī possesses the first sense. I explain वेणीसंहारम् as वेण्या संहार उन्मोक अथ This is quite a plausible interpretation, for when वेणी is understood in the second sense, in which it certainly must be understood, संहार may either be taken to signify सहरणम् or सयमनम् (tying up, rearrangement), as we have done or उन्मोक or मोक्ष (untying, unloosening), as I do. Both these senses, though diametrically opposed, ultimately convey the same idea viz the proper rearrangement of the single braid. For in order to rearrange the braid, it must first be untied (thus संहार = उन्मोक), and when it is untied it is certainly untied with a view to rearrange it in the proper form (thus संहार = सयमनम्). Thus वेणीसंहार in short means either the arrangement or the tying up of the single braid (after of course unloosening it), or the unloosening of the single braid (in the process of rearranging it). But the latter interpretation, though intrinsically unoffending, has to be rejected in view of ‘गयमासि तावत् पाद्माया केशहस्नम्’ and ‘एष ते मूर्धजाना सहारोऽभिनन्दित’ Act vi 12.1 by which passages the author paraphrases वेणीसंहारम्, which he has used in the same connection. This means the poet intends to take संहार in the sense of सयमनम्. A third way, for which also I am responsible, runs वेण्या (हेतुना) सहारो (विनाशो दुःशासनादीनां) यत्नः. This makes the title refer to the slaughter of Dussāsana and others, which was ultimately due to Draupadi’s braid of hair being dragged by Dussāsana. Thus there are three grammatical and three exegetical explanations of the title वेणीसंहारम्.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndī. For the efficacy and desirability of the Maṅgala vide मांगलिक आचार्यो महतः शास्त्रौघस्य मंगलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते । मंगलादीनि हि शास्त्राणि प्रयन्ते वीरपुरुषकाणि भवन्ति आयुष्मत्पुरुषकाणि चाभ्येतारश्च वृद्धियुक्ता यथा स्युरिति पतञ्जलिः महाभाष्य, ‘ननु मंगलस्य समाप्ति-साधनत्वं नास्ति । मंगले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात् । मंगलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत् । न । कादम्बर्यादौ ‘विश्वकङ्कुल्यात्समाप्त्यभावः । किरणावल्यादौ तु ग्रथाद्वहिरेच मंगलकृतमतो न व्यभिचारः ।

ननु मगलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् ।
समाप्तिकामो मगलमाचरेदिति श्रुते ' अन्नमदृश दीपिका ' १

1. Consttue - निषिद्धेरपि एभि मयुक्तरै लुलितमकरन्द , समिन्नमुकुल
(अत एव) इन्दो करै अन्त छुरित इव (दृश्यमान), हरिचरणयो प्रकीर्ण अय
पुष्पाणाम् अञ्जलि अस्य सदस नयनसुमगा सिद्धिं न विधत्ताम् । (शिवरिणी)

The Sūtradhāra held in the cavity formed by joining together his two hands (अञ्जलि = ओजल in Marāṭhi ' अञ्जलिस्तु पुमान् हस्तसंपुटे ' मेदिनी) fresh fully blown flowers, replete with honey, ready to be offered in worship at the feet of Lord Viṣṇu. Bees attracted by their fragrance and their honey hovered round the hollow formed by his hands. He naturally desired that the flowers should not be touched by the bees, nor should their honey be devoured by them. He was therefore trying to ward them off (निषिद्ध), but his two hands being already engaged in holding the flowers, his efforts to drive the bees away were not quite so successful, with the result that the bees by their movements at least succeeded in rending unsteady (लुलित shaken, stirred ' प्रेङ्खलित तरलित लुलित प्रेङ्खित द्रुतम् ' अभिधानचितामणि) the honey, if they could not suck it up. J explains alternatively निषिद्धै as 'prohibited by the Sāstras' quoting as from Manu ' छिद्राणि कीटजुष्टानि कुसुमानि विवर्जयेत् ' Though this can hardly be the meaning of निषिद्धै, it can account for the Sūtradhāra's anxiety to ward the bees off. For, flowers already enjoyed by bees would be unsuitable for divine worship. Consequently J's explanation of लुलित as पीत must be rejected. The second line contains an Utpreksā, which is neither clear nor charming (चमत्कृतितजनक). The poet appears to us to have somehow brought in a reference to the moon in order to satisfy the definition of a Nāndī, which requires *inter alia* mention of the moon (Vide Appendix A). The cavityful contained flowers, of course white, the buds (मुकुल - लम्) of which were fully (सम्) open. The filaments bedewed with honey were consequently clearly visible. And it is these honeyed filaments which, we think, are fancied to be the ambrosial rays of the moon, with which the cavityful is described to be as it were lined (छुरित strewn, occupied, smeared) from the inside. This, in our opinion, is the best way of understanding the Utpreksā. Other ways are also possible. To wit, (2) करै छुरित इव

समिन्नमुकुल The buds were fully blown But the poet imagines that they were so blown because they were as though cut (छुरित-छुर छोरति to cut) from inside by the rays of the moon This means that the flowers in the añjali are fancied to belong to that category, which blossoms during night under the influence of the moon The Utpreksā then becomes a हेतुप्रेक्षा, inasmuch as a cause for the opening of the flowers is fancied समिन्नमुकुलत्व was a fact What was fancied was the reason for this viz that the flowers were cut from inside by the rays of the moon The Drama was being represented on a moonlit night As the Sūtradhāra entered with a cavityful of fully blown flowers, rays of the moon found their way inside them This leads the Sūtradhāra to imagine that the flowers were as though opened by the influence of the rays of the moon (3) समिन्नानि मिश्रितानि मुकुलानि यत्र The añjali contained flowers which were intermixed (समिन्न) with buds And these buds are fancied to be the rays of the moon That is how we understand the Utpreksā according to this way Note that इव is one of the regular words that reveal the presence of an Utpreksā Read 'मन्ये गङ्गे ध्रुव प्रायो नूनमित्येवमादिभि । उत्प्रेक्षा व्यज्यते शब्दैरिवगब्दोपि तादृग ' काव्यादर्श ॥ २३४ सिद्धि न- The stanza apparently has an un-Nāndī-like ring about it in so far as it contains a hope for 'our success,' whereas the ordinary Nāndī expresses a hope for the good of the audience This objection is removed when we remember that the success hoped for is to be delightful (सुभग) to the eyes of the assembly People have assembled to witness a drama The Sūtradhāra hopes that success may attend his performance—a success that will delight the audience So ultimately the hope refers to the good of the congregation प्रकीर्ण, though a *pp* from प्र+कृ किरति, has the sense of *about to be scattered or offered* When the Sūtradhāra uttered this stanza, the flowers had not already been offered, but they were going to be offered Thus the निष्ठा or the *pp* termination त (here changed to ण) in प्रकीर्ण is not used in the ordinary sense of denoting a past action, but an action which was to commence in the near future, according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या' For a similar well-known use read 'सम मन्दभाषया पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता । कथमेव दूरदेशस्थितेन जामात्रा सहास्या पाणि-प्रहृण भविष्यतीति चिन्तयात्सापि न मे प्रणिभाति' रत्नावलि १, 'अन्ये च बहव शूरा मदर्थे त्यक्तजीविता' गीता i 9 पुष्पाणाम् अञ्जलि is a Sanskritism for अञ्जलिपरिमितानि or अञ्जलिस्थानि पुष्पाणि

2 Construe—कालिन्ध्या पुलिनेषु केलिकुपितां, रामे रसमन्वज्य गच्छन्तीम्, अश्रुकलषा रायिकाम् अनुगच्छत तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गते प्रसन्नदयितादृश्य कसद्विष अश्रुण्ण अनुनय व पुष्पातु । (शार्दूलविकीर्णितम्)

On the sands (पुलिन्म्) of the Jumna (कालिन्दी) Kṛṣṇa was enjoying the cowherds' rāsa dance, in which the Gopīs, including his special favourite Rādhā, took part Kṛṣṇa, it would appear, inadvertently paid unusual attention to some other cowherdess, at which Rādhā was offended She was very jealous of Kṛṣṇa's affection She thought a rival was about to usurp her place Tears stood in her eyes She now lost all interest (रस delight) in the play and at once started away in anger Kṛṣṇa closely followed with a view to conciliate (अनु-नी) her and in doing so he planted (निवेशित) his feet exactly on the impressions प्रतिमा left by her feet in the sands His affection for Rādhā was so genuine that contact with the very sand first touched by his beloved's feet thrilled his entire frame through transport of love. This was the most decisive and unmistakable proof of his sincere love for Rādhā For if contact with the mere sand first touched by her thrilled him, how great would be his delight, if Rādhā herself were to be favourable to him All this was duly noticed by the clever Rādhā, who, delighted at heart, cast at him a glance of gratification, which meant that Kṛṣṇa's conciliation had achieved its purpose केलिकुपिता-केल्या कुपिता angry or offended in the sport The keli, of course, refers to the rāsa dance केलिकुपिता would also mean केल्या कुपिता angry for very sport, feigning anger, but this meaning does not appear to be the one intended रस a kind of circular dance practised by cowherds, especially that in which Kṛṣṇa and the Gopīs took part 'रसो विदग्धगोष्ठ्या च क्रीडायामपि गोदुहाम्' विश्व अश्रुमि कलषाम् turbid or bedewed with tears The kalusatva refers to the fact that owing to tears rising the usual splendour of her face was lost तस्या पादयो प्रतिमाषु निवेशिते पदे येन उद्भूता रोमोद्गति यस्य रोमोद्गति (रोम्णाम् उद्गति- bristling or standing on end of the hair) is one of the eight सात्त्विकभावs of outward manifestations of the passion raging inside Note 'स्तम्भ स्वेदोद्य रोमाञ्च स्वरमगोथ वेपथु । वेदप्यमश्रु प्रलय इत्यष्टौ सात्त्विका स्मृता' S D in 135-136 प्रसन्न दृश्य is a proleptic adjective It shows the result of Kṛṣṇa's anumaya or conciliation कसद्विष the slayer of Kamsa i.e Kṛṣṇa कस was King of Mathurā, son of Ugrasena and maternal uncle of Kṛṣṇa, being the brother

of his mother, Devakī While after the marriage of Devakī with Vasudeva, Kamsa was driving the happy couple home, a heavenly voice warned him that the eighth child of Devakī would kill him Thereupon he put both of them into prison and kept the strictest watch over them As soon as a child was born to Devakī, it was taken away by Kamsa and killed, and six children were disposed of in this way The seventh child was Balarāma, but he was transferred, while yet unborn, from the womb of Devakī to that of Rohinī, the second wife of Vasudeva living in Gokula, and it was given out that Devakī had had an abortion Kṛṣṇa was the eighth child, who was conveyed by Vasudeva in spite of Kamsa's vigilance, from his prison to the house of the cowherd-chief Nanda, where he was brought up as the son of Nanda and Yaśodā When Kamsa came to know this, he sent several demons to work the death of Kṛṣṇa but he killed them all with ease At last Kamsa invited Balarāma and Kṛṣṇa, for fighting duels with wrestlers at his court, whom he had instructed to kill them But instead of killing their adversaries, the wrestlers themselves were killed and while Kamsa was making the last attempt to destroy his much dreaded enemy, Kṛṣṇa dragged him from his throne and killed him in open court अक्षुण्ण (from अ+क्षुद-क्षुणत्ति to tread upon) not trodden or trampled upon, not baffled, accepted, successful व पुष्पात्तु may nourish you, may lead you on to prosperity

3 Construe—मयपुरदहने देव्या सप्रेम दष्ट, आसुरीभिः किमिदमिति मयात् सन्नमात् च (दष्ट), शान्तान्तस्तत्त्वमारै ऋषिभिः सकृदण (दष्ट), विष्णुना मस्मिन्नेन (सता दष्ट), दैत्यवीरै अस्त्रम आकृष्य उपशमितवधसन्नमै सगर्वै (सद्भि दष्ट), देवताभि सानन्द (दष्ट) ध्वजं युष्मान् पातु । (सगर्वैरा)

मयनिमित्तानि पुराणि मयपुराणि (मयमपदलोपी समान) । तेषा दहन तस्मिन् at the (time of the) burning of the cities constructed by Maya The reference is to त्रिपुरदहन brought about by Siva There were in ancient days three demons, Tārākṣa, Kamalākṣa and Vidyumālīn by name, sons of Tāraka, who by propitiating Brahmā with rigorous austerities had obtained three cities These were built for them by Maya, the architect of the demons and were made of gold, silver and iron and were situated in the sky, air and earth respectively. When these demons began to torment the world by wandering about here and there in their moveable

cities, Śiva at the request of the gods and with their co-operation burnt the three cities together with the inmates thereof, and consequently became known as Tripurāri, Purāntaka, Purārāti etc. 'ते तु लब्धवरा प्रीता सप्रधार्य परस्परम् । पुरतयविमृष्ट्यर्थं मय ब्रह्महाराथा ॥ 19 ततो मय स्वतपसा चक्रे वामान् पुराणि च । त्रीणि काञ्चनमेकं वै रौप्यं काष्णायिम तथा ॥ 20 ' अध्याय 24 ' एकवाणेन त देवस्त्रिपुर परमेश्वर । निजघ्ने सासुरगण देवदेवो महेश्वर ॥ 35 बाणतेजोभिर्दग्ध तद्विप्रकीर्णं सङ्गृह्णा । 36 एव हि त्रिपुर दग्ध दानवाश्चाप्यशेषत । महेश्वरेण कुद्रेन त्रैलोक्यस्य हितैषिणा ॥ 37 ' अध्याय 27 कर्णपर्व The present stanza describes how Śiva was gazed at with different feelings by different parties at the time of this great victory, which is celebrated by the Hindus even to this day by means of illuminations on the 15th day of Kārtika, which is known as Tripurī-Paurṇimā Śivā's queen (देवी), Pārvatī, naturally looked at him affectionately, when he was displaying such wonderful valour The demonesses (आसुरी) were terrified because they knew not what it all meant (किमिदमिति) and became confused (संभ्रमं flurry, confusion) for this very terror, not knowing what to do शान्तं च तद् अन्तस्तत्त्वं च, तदेव सारं येषां ते whose strength or essence lay in a quiet soul To the sages quiet was the all-in-all of life Anything which was opposed to śam was therefore by them disliked The present phenomenon consequently excited in them nothing but a feeling of pity—pity for the poor demons that were about to be burnt to death and also for Śiva for his murderous activity, which was so glaringly opposed to their cherished sama Viśṇu merely smiled, signifying thereby his surprise at that tremendous fuss Śiva was making to burn the three cities, a feat which he could have accomplished in no time and with the greatest ease This clause shows Bhaṭṭa Nārāyaṇa's distinct partiality towards Viśṇu and reveals him to be a devotee of that deity, a fact which already must have occurred to the reader on a perusal of the first two stanzas which glorify that God In this connection the reader's attention is invited to iii, 10 *infra* and our remarks thereon Another thing to be noted here is that from the account of the tripuradahana contained in the Mahābhārata we learn that Viśṇu actually co-operated with Śiva as his instrument by becoming the one arrow with which Śiva burnt those cities (कल्पयित्वा रथं दिव्यं ततो बाणमकल्पयत् । चिन्तयित्वा हरिं विष्णुमव्ययं यज्ञवाहनम् ॥ 30 शरं सकल्पयाचक्रे विश्वकर्मा महामना । 31 ' कर्णपर्व अ 26) But Bhaṭṭa Nārāyaṇa here places

Viṣṇu on a detached pedestal of indifference, from which with an air of superiority he is smiling at Śiva's activity. This twisting of the original is highly significant and confirms the view regarding the author's religious creed mentioned above. The reading सस्मित च for सस्मितेन appears to be a later emendation, introduced to secure some sort of symmetry with सप्रेम. But सगर्वे baffles such attempt at symmetry. On the contrary च in 'सस्मित च' introduces an element of dissymmetry. For if it was to be used to connect the various clauses, it should either find place in the last clause, or be repeated in every one. It is therefore better to have no च at all. Note that the च in the second half of the first line does not connect the two clauses, but merely भयात् and सन्नमात् आकृष्यान्नम् is more powerful than आदायान्नम् and is therefore preferred. It is also more in keeping with the robust fearless character of the demons उपशमित वधूना सन्नम ये. The hauteur of the demons was by no means toned down. They frankly prepared themselves for fight, quite undaunted, and allayed the confusion of their wives, who, in their characteristic feminine way, had a truer presentiment of the fate impending सानन्दम्—This was natural, because it was at the special request of the god that Śiva had taken upon himself the task of destroying these demons धूर्जटि is Śiva. Explain वृ भारभूता जटि (=जटा) यस्य who possesses heavy matted hair or वृ गङ्गा जटिषु यस्य having the Ganges in his matted hair. This stanza is a good example of a figure of a speech called उल्लेख, defined in S D as 'कचिद् भेदाद् गृहीतृणां विषयाणां तथा कचित्। एकस्यानेकबोल्लेख य स उल्लेख उच्यते' x 37 and illustrated in 'प्रिया इति गोपवधूमि शिशुरिति वृद्धैरधीश इति देवै । नारायण इति भक्तैर्व्रद्धैत्यग्राहि योगिभिर्देव'.

According to a famous dictum of Bharata the Nāndī suggests the plot of the play ('आशीनेमस्क्रिया रूपं लोक काव्यार्थसूचकं नान्दीति कथ्यते') S D and D R also speak of 'लोकै काव्यार्थसूचकै'. Looked at from that point of view the present Nāndī stanzas also yield suggestions of the plot of the play. Thus, the first stanza suggests the outrage committed by the voluptuous (मधुर) Duryodhana and others on Draupadī in spite of the wholesome advice to the contrary given by Bhīṣma and others. This is how the suggestion in this stanza is usually explained. But this view, we think, is entirely wrong. For the outrage on Draupadī is now a matter of past history and does not form a part of the

plot of the play We think the suggestion from this stanza should refer to Duryodhana's rejection of the overtures of peace made by Kṛṣṇa even against the advice of Nārada, Bhīṣma, Drona, Gāndhārī and others and his subsequent impudence to capture the person of the Lord. The second line may suggest the tearing open of Duṣṣaṣana's chest by Bhīma with his sharp nails. The second stanza suggests generally the scenes of the first and the sixth acts. The tearful Draupadī angry at her insult long remaining unavenged and the victorious Bhīma now able to conciliate his beloved after carrying out his fearful vow. The suggestion in the third stanza can be more explicitly explained by referring it to the feeling with which different people looked at Bhīma when he became ready to work the ruin of the Dhārtarāṣṭras. Devī was Bhīma's queen Draupadī, who naturally looked at him with affection. Duryodhana and others by their actions who were no better than demons and their wives were therefore asurīs, who were inspired with terror and were confused. Sages like Nārada felt pity at the whole scene of slaughter where kinsmen killed kinsmen. Kṛṣṇa who was laughing in his sleeve, because he knew it was really he who was pushing the Kauravas and Bhīma was merely his instrument. The gods naturally were delighted to see the wicked destroyed.

For these three stanzas some Mss. read three others, which however are not incorporated in the text of any of the printed editions, except that of Kedāra Nātha Tarkaratna (1870), where they occur, being prefaced by 'पाठान्तरे नान्दी'. They run as follows: 'जयति स नामिर्जगता स्वनाभिरन्ध्रोद्भवज्जगद्बीज । दामोदरो निजो-
दरगह्वरनिक्षिप्तजगदण्ड ॥ १ अपि च । जयति स भगवान् कृष्ण शेते य शेषभोग-
शय्यायाम् । मध्येपय पयोधरपर इवाम्भोनिधि कृष्ण ॥ २ अपि च । उत्तिष्ठन्त्या
रतान्ते भरसुरगपतौ पाणिनैकेन कृत्वा । वृत्वा चान्येन वासो विगलितकवरीभारममे
वहन्त्या ॥ भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा व । शय्यामालिङ्ग्य नीत
वपुरलसलमद्बाहु लक्ष्म्या पुनातु ॥ ३' Translate Glorious is that Dāmo-
dar [that is Kṛṣṇa] the support (नामि the nave of a wheel which supports the spokes, hence support) of the worlds, from the
hole of whose navel (स्व has no propriety) springs up [Brahmā]
the seed [that is, the creator] of the universe and who [at the
time of universal destruction] throws the egg of the world in
the abyss (गह्वरम्) of his own belly. 1 Moreover, glorious is that
divine Kṛṣṇa, who sleeps on the bed of the hood of [the lordly

serpent] Śeṣa in the middle of the water of the ocean, even like another dark coloured ocean. Moreover, may the body of Lakṣmī, with arms languidly (अलम यथा तथा) moving [through exhaustion of sports], that was embraced and again brought back to the bed by Sauri [that is, Viṣṇu] whose delight in sexual sports became doubled at [the sight of] her beauty at that time, when she, her profuse braid of hair hanging loosely on her shoulders? was getting up at the conclusion of their sport supporting the weight [of her body] on the lordly serpent with one of her hands and holding by the other her garment protect you! 3 The last stanza contains too uttāna a description of the sambhoga śṛṅgāra between Viṣṇu and Lakṣmī and is really unsuitable for a Nāndī

नान्यन्ते at the end of the Nāndī. The Nāndī generally consisted of a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit began. Technically it formed one of the 22 parts, such as Pratyāhāra, Avataraṇa etc that constituted the Pūrvvaraṅga. This latter was an elaborate religious ceremony which according to Bharata it was necessary to go through before a play actually commenced. For interesting details *vide* Nāṭyaśāstra adhyāya v called Pūrvvaraṅgavidhāna. Later authorities left it to the option of the dramatist to go through all the items of the Pūrvvaraṅga or not. But the Nāndī was compulsory. Read यन्नाख्यवस्तुन पूर्व रङ्गविघ्नोपशान्तये । कुशी-
लवा प्रकुर्वन्ति पूर्वरङ्गं स उच्यते ॥ 22 प्रत्यहारादिकान्यङ्गान्यस्य भूयासि यद्यपि ।
तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23 S D vi. For the definitions of Nāndī and Sūtradhāra *vide* Appendix A. The words नान्यन्ते सूत्रधार occurring after the benedictory stanzas raise the question as to who recited the Nāndī. There appears to be no doubt that it was the Sūtradhāra who did it, for Bharata specifically lays down that he should do so (सूत्रधार पठेत्तत्र मन्त्रस्य स्वरमाश्रित । नान्दी पदैर्द्वा-
दशभिर्दशभिर्वाप्यलङ्कृताम् ' नाट्यशास्त्र v 98) But then why not have the word सूत्रधार -' precede the Nāndī stanzas to show that they are to be uttered by the Sūtradhāra? Answer to this objection appears to us to be this that the Nāndī was really no part of the drama, which began only when it was over. Besides it was well-known that the Sūtradhāra who figured prominently in the Pūrvvaraṅga, recited it. The dramatist therefore did not think it necessary to put that stage direction (सूत्रधार = सूत्रधारो वदति is real-

ly a stage-direction) before the Nāndī stanzas, for stage-directions figured only in that part which constituted the drama proper. Another point to be noted in this connection is this. According to the ancient rule laid down by Bharata and mentioned by D R and S D the Sūtradhāra quitted the stage along with his followers as soon as the Pūrvarāṅga was over and an actor, called Sthāpaka, who resembled him in qualities and form entered to take his place (व्यस्र वा चतुरस्र वाऽशुद्ध चित्रमयापि वा । प्रयुज्य रङ्गान्निष्कामेत्सूत्रवार महातुग ॥ 149 प्रयुज्य विधिनैव तु पूर्वरङ्ग प्रयोगत । स्थापक प्रविशेत्तत्र गृह्ण रासुगाकृति । 150' नाट्यशास्त्र V, 'पूर्वरङ्ग विधायादौ सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्तत ॥ 26 सा द VI) So it is this Sthāpaka, who really figured in the Prastāvanā and introduced the subject-matter of the play (काव्य काव्याथम् अभिनेयकाव्यम् मा स्थापयति सूचयति असौ स्थापक) But in the Sanskrit plays, as we have them now, we find no mention of Sthāpaka and it is the Sūtradhāra who does all the business, which according to Bharata properly belonged to Sthāpaka. Visvānātha explains this violation of the ancient rule by saying that nowadays the Pūrvarāṅga is not properly performed and hence the Sūtradhāra alone does the whole business viz reciting the Nāndī which is only a part of the Pūrvarāṅga, and conducting the Prastāvanā. Vide 'इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगमावादेक एव सूत्रधार सर्व प्रयोजयतीति व्यवहार ।' सा द VI p 265 (निर्णयः) The above quotation from Bharata lays down the length of the Nāndī to be either 8 or 12 padas. What is meant by pada is a disputed point. The ordinary meaning of 'a word' ('सुप्तिङन्त पदम्' VI 1 4 14) suits only a few cases, notably the Uttaraṛāmacarita. Pada then is taken to mean a quarter of a stanza (in which sense the Nāndī of our play conforms to the rule, because it consists of 12 padas—3 stanzas), or the half of a line as determined by the caesura (in which sense the one-stanza Nāndī of the Śākuntala and others becomes āśṭāpadā) अलमविस्तरं enough of prolixity. The prolixity refers to the other parts of the Pūrvarāṅga, which the Sūtradhāra says he does not want to go through. For he finds he has captured the attention of the audience, which has grown eager to witness his representation. Any more elaboration of the Pūrvarāṅga will only make the assembly impatient and spoil the charm of the play. अलम् and कृतम् having the sense of 'enough of' 'away with' govern the instrumental case 'अलं सूत्रणपर्याप्तशक्तिवारणवाचकम्' अमर

4. Construe —य श्रवणाञ्जलिपुटपेय भारताख्यममृत कृतवान् , तम् अरागम् अकृष्ण कृष्णद्वैपायनम् अहं नन्दे । (झार्या)

The poet here is through the mouth of the Sūtradhāra offering his own homage to the author of the Mahābhārata, who has evidently supplied him with the necessary inspiration. The distinction between the Bhārata and the Mahābhārata, known to critics of the great epic, is certainly not meant here by Bhaṭṭa Nārāyaṇa. We think he uses Bhārata instead of Mahābhārata just for the sake of the metre. The Bhārata is identified with nectar, which necessitates the identification of the ear (with which the epic is heard) with the hollow (पुट-टम्) of the añjali (with which nectar is drunk). This is technically an example of परम्परितरूपक (‘यत्र कस्यचिदारोप परारोपणकारणम् । तत्परम्परितम् S D x 29). The identification with nectar suggests the great pleasure which the reading of the Mahābhārata is expected to afford. श्रवणमेव अञ्जलिपुटं तेन पेयम् fit to be drunk by the hollow of the hands joined together in the form of the ear. The second line contains विरोधाभास or apparent contradiction अराग and अतृष्ण apparently mean ‘having no colour’ and ‘not dark’ respectively. As going with Vyāsa they involve a contradiction, for Vyāsa did possess a colour viz. dark. So how could he be referred to as arāga and akṛṣṇa? The contradiction is removed by taking अराग = free from passion, which is the result of the quality rājas (‘रजो रागात्मकं विद्धि गीता xiv 7) and अकृष्ण free from the dark quality viz. tamas, whose result is dulness. So the two adjectives together convey the idea that Vyāsa was free from both the two qualities, rājas and tamas, and was made of sattva (purity, goodness) only. The reading अतृष्णम् for अतृष्ण is not good. Absence of thirst is already indicated by saying that Vyāsa was arāga. Besides अतृष्णम् would lose the विरोधाभास, which the poet evidently intends. कृष्णद्वैपायन is a compound epithet of Vyāsa, each part of the compound also designating the same personality. He was called Kṛṣṇa, because he was swarthy in complexion and came to be known as Dvaipāyana, because soon after his birth he was deposited in an island, where also he was born. He became Vyāsa because he arranged the Vedas and gave them their present form. Note पराशरेण सयुक्ता सबो गर्भं सुषाव सा । जज्ञे च यमुनाद्वीपे पाराशर्यं स वीर्यवान् ॥ 126 न्यस्तो द्वीपे स यद्बाल तस्माद् द्वैपायन स्मृत ॥ 128 अ. 64 ‘यो व्यस्य वेदाश्चतुरो तपसा भगवानृषिः । लोके व्यासत्वमापेदे काण्वर्या-

कृष्णत्वमेव च ॥ 36' अ. 114 आदिपर्व The compound is thus dissolved कृष्णश्चासौ द्वैपायनश्च and द्वैपायन is explained as द्वीपम् अयन न्यासस्थान यस्य स द्वीपायन द्वीपायन, एव द्वैपायन by the addition of स्वार्थे अण् (which causes vṛddhi of the first member) according to 'प्रज्ञादिभ्यश्च पा 5 4 38, The account of his birth is interesting Vide Chapter 64 Ādiparva Satyavati (also called Matsyagandhā, Gāndhivati Yojangandhā) was really a daughter of King Vasu Uparicara and an Apasaras, called Adrikā, but was brought up as the daughter of a fisherman While playing her father's ferry across the Jumna she once had as her passenger the sage, Parāśara, who was captivated by her beauty To avoid the gaze of people sitting on the banks of the river, the sage by his miraculous power created a mist under whose sympathetic veil union between the two took place Immediately a boy was born, who was no other than the celebrated Vyāsa Parāśara then restored to Satyavati her virginity, which was one of the conditions of their union भवन्त परिषदग्रेसरा O you leader of the assembly ' Pronouns as a rule have no vocative भवद् however is an exception Compare 'हे भवन्त पौरजानपदा' U III छ has the क्त affix अ (ट) attached to it to form सर, when it is preceded by पुर अग्रत and अग्रे, according to पुरोग्रतोऽग्रेषु सते' पा 3 2 18 (पुरस्सर । अग्रतस्सर । अग्रमग्रेणाग्रतो वा सरतीति अग्रेसरः । सि कौ) As this was the first occasion on which the play was being represented (compare नवनाटकदर्शनः), it is likely 'the leaders of the assembly included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author Vide for the qualifications of these Prāśnikas Bharata's Nāṭyasātra xxvii The reading तत्रभवत् should be rejected because तत्रभवत् refers to a person not within the hearing of the speaker In तद्भवन्त तद् has no propriety

5 Construe — एष काव्यबन्ध अपर कुसुमाञ्जलि इव अत्र प्रकीर्तते । मधुलिह मधुर्विह्वल इव विरलान् अपि गुणलेशान् भजत । (आर्या)

काव्यबन्ध a poetical composition The Sūtradhāra identifies this with 'another' cavityful of flowers, for one cavityful of real flowers has already been offered at the feet of Hari The second line exhibits the Sūtradhāra's modesty

मृगराजलक्ष्मण मृगराज इति लक्ष्म यस्य तस्य This word has con-founded many The plain meaning appears to us to be 'one

whose designation or title is *Mrgarāya*. We know in Sanskrit words meaning a lion are attached to nouns to designate the best of the class e.g. *पुरुषमिह*, *पुरुषकेसरी* etc. So it appears the epithet *Mrgarāya* was bestowed upon *Bhatta Nārāyaṇa* either on account of his eminence as a poet or as a *Brāhmaṇa*. (2) I paraphrases *सृगराजलक्ष्मण* by *मिहचिन्हस्य*. This has been explained to mean that *Bhatta Nārāyaṇa*'s family-name, that is, surname was *Simha* and it is further conjectured that some of the *Sinha* families in Bengal probably belong to the same stock as our poet. This explanation appears to us to be entirely wrong. The word *Lakshman* shows the *Mrgarāya* was the poet's *distinctive* designation or title, which a surname surely is not, for it is common to all members of the family. Thus it will be seen that the objection of some people that *Mrgarāya* and *Bhatta* form a strange or odd grouping, because the one is an epithet proper to the regal or military caste and the other to the *Brāhmaṇa*, is not valid, for the objection is based on the idea that *सृगराज* means *मिह* which as a surname, shows the person holding it to be a *Kṣatriya* and we have shown above that this idea is incorrect. (3) A third explanation is to take *सृगराज* = *सृगेण शशेन राजते शोभते इति* = *द्विजराज* meaning the moon and punningly, the best of *Brāhmaṇas*. This also must be rejected. Titles can never be paraphrased. They are *शब्द-परिवृत्यसह*. (4) *सृगराजस्येव लक्ष्म यस्य*. The *lakṣma* of a lion is his mane (*jatā*). *Nārāyaṇa* was also endowed with *ratā*, which in this case means a particular method of repeating the Vedic texts which may algebraically be represented as *ab, ba, ab, a* and *b* standing for two Vedic words. Thus the *ratāpāṭha* of *नमो रुद्रेभ्य* is *नमो रुद्रेभ्य, रुद्रेभ्यो नम नमो रुद्रेभ्य*. This explanation stands self-condemned as being almost absurdly farfetched. It is possible the original reading was *कविमृगराजलक्ष्मण* and then *कविमृगराज* would be a legitimate title, which can be compared with such titles as *वेदान्तकेसरी*, *मीर्तनकेसरी* etc. But it is not found in any Mss. *भट्ट* was an honorific title indicating great learning. J in his commentary on the *Mālatī-Mādhava* explains *Bhatta* as *चतु शास्त्राभिज्ञ*. The reading *अभिनवकृतिम्* for *कृतिम्* would mean that the *Venīsamhāra* was a new play of *Nārāyaṇa*, but as no older plays of his are known, *अभिनवकृतिम्* is rejected. *कवि* *पुरोधात्* out of regard for the poet's labours. *उदात्त यत् कथाया वस्तु तस्मिन् य गौरव. तस्मात्* out of reverence for the sublime or lofty plot of the story. *नव कृतं हलात्* out of curiosity to witness a new play. This appeal to

the audience to be attentive does not ^hyspeak a great poet conscious of his powers. He has laboured hard to produce a good play. Whether he has succeeded therein or not he does not know. The audience should have some regard for his honest labours at least. Secondly, the poet has chosen a sublime story for his plot, which must command reverence from all people. Thirdly, if not for anything, at least for the very novelty of the play people should be attentive. Compare 'प्रणयिषु वा दाक्षिण्यादयवा मद्रस्तुपुरुषबहुमानान् । शुणुत मनोमिरवहितैः क्रियामिमा कालिदासस्य' V 1 2 भाव Sir This is how his assistant addresses the Sūtradhāra, who calls him Mārīsa. 'मूलधार वदेद भाव इति वै पारिपार्श्विक । 147 सूत्रवारो मारिषेति 148' S D vi आर्य ज्ञया by the command of honoured Vidura. आर्य is defined as कुल जील दया दान वर्म सत्य कृतज्ञता । अद्रोह इति येष्वेतत्तान् आर्यान् मप्रचक्षते ॥ ' ' कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ॥ ' विदुर was the younger brother of Dhṛtarāstra and Pāndu. When Vicitravīrya died without leaving any issue and the family of Santanu stood the danger of becoming extinct owing to Bhisma's rigorous vow of celibacy, Satyawati invited Vyāsa, her son of virgin days, to beget issue on his brother's widows. Ambikā, the elder widow, closed her eyes at the time of her union with Vyāsa, being repulsed and frightened by his ugly form and appearance and by the stink of his body. Her son Dhṛtarāstra consequently became blind and was for that reason regarded as unfit for the throne. Ambālikā, the younger widow, became pale and her son Pāndu developed the same colour. On seeing that Ambikā's son was blind, Satyawati requested Vyāsa to have another son for her. But Ambikā recoiled from the presence of the repulsive sage and sent to him one of her slave-girls dressed in her own clothes. This girl became the mother of Vidura and obtained freedom from slavery as a result of her union with the great sage. Vidura was remarkable for his great wisdom, righteousness, piety and devotion to Lord Kṛṣṇa. He particularly loved the Pāndavas and saved them from many critical dangers. Note 'उत्तिष्ठन् (व्यासः) अन्नवीदेनाम् (अम्बिकादासीन्) अभुजिष्या भविष्यसि । अयं च ते शुभ गर्भः श्रेयानुदरमागत । वर्मात्मा मविता लोके सर्वबुद्धिमता वर ॥ 42 स जज्ञे विदूरो नाम कृष्णद्वैपायनात्मज । धृतराष्ट्रस्य वै भ्राता पाण्डोश्चैव महात्मन । 43 आदिपर्व अ 115 शैलपूजन the body of actors. The word जन coming after a noun indicates either all the individuals of that class or a single in-

dividual, *e g* दासीजन either all the slave-girls collectively, or one slave-girl शैलुलिनस्तु शैलुषा जायाजीवा कुशाश्विन । भरता इत्यपि नटा' अमर शिल्पस्य ऋषे अपत्य शैलुष Silūsa was an ancient teacher of acting and the actors are supposed to be his descendants, spiritually or lineally अपरिहीयमानम् so as to leave no flaw, so that nothing will be found wanting It is the *pres p pass* of ही with परि to abandon and is used adverbially and the sense in which it is so used is idiomatic Properly it means किञ्चित् सौष्ठवेण न परिहीयत यथा तथा सौष्ठवापरिहीयमानम् so that nothing will be abandoned by charm : *e*, nothing will be defective Compare 'सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते' S 1 आतोद्य विव्य operations such as the orderly disposition or arrangement (विन्यास) of the (various) musical instruments आतोद्यम् refers to the fourfold musical instruments *viz* ततम् or a strinaed instrument such as a lute, आनद्धम् or a bound instrument such as a drum, सुषिरम् or a wind instrument such as a flute and घनम् or a solid instrument such as a cymbal Note तत चैवावनद्ध च घन सुषिरमेव च । चतुर्विधं तु विज्ञेय-मातोद्य लक्षणान्वितम् ॥ 1 तत तन्त्रीकृत ज्ञेयमवनद्धं तु पौष्करम् । घनं तालस्तु विज्ञेयं सुषिरो वश एव च ॥ 2' नाव्यशास्त्र अ 29, also 'तत वीणादिकं वाद्य-मानद्धं मुरजादिकम् । वशादिकं तु सुषिरं कास्यतालादिकं घनम् । चतुर्विधमिदं वाद्यं वादित्रातोद्यनामकम् ॥' अमर प्रवेशकाल—This refers to the time of Lord's entrance into Yudhishthira's abode : *e* of his arrival there and not to the time of his entrance into Duryodhana's camp After going to Yudhishthira and taking his leave, the Lord was to proceed to Duryodhana on his mission of negotiating peace And it was in honour of this arrival of Kṛṣṇa that Vidura was issuing orders to commence festivities तत्रमवत of that revered one, पाराशर्य is Vyāsa, the son of the sage Parāśara जामदग्न्य is Paraśurāmā, the son of Jamadagni जामदग्न्या प्रभृतौ (at the head, at the commencement) येषां मुनिवृन्दारकै (1) मुनिषु वृन्दारका the most eminent of the sages (2) मुनयश्च वृन्दारकाश्च sages and gods The second explanation is to be rejected as the previous compound contains the names of sages only वृन्दारक means a god or a deity, but at the end of compounds it has the sense of the 'chief or eminent among', like कुञ्जर, व्याघ्र etc The word is explained as प्रशस्तं वृन्दं यस्य and is formed according to the Vārtika 'शृङ्गवृन्दाभ्यामारकन्', which gives us शृङ्गारक and वृन्दारक भरत काम्यया through a desire for (doing) good to the family of Bharata. See आपितोसि गोब्राह्मणकाम्यया

यथेतत्सुवर्णकाण्डे न गृह्णासि ।' Mk iii भरत, the son of Duṣyanta and Śakuntalā was a remote ancestor of both Kauravas and the Pāṇadvas After him India is known as Bharatavarṣa or Bhārata The epic is also called Mahābhārata, because it records the history of the Bhāratas or descendants of Bharata, though there are other derivations of the name also प्रतिपन्न दौत्य येन who has accepted the position of a messenger शिविर is a camp शिविरसन्निवेश (the site of the camp, the place where the camp is situated) is unnecessarily clumsy and hence has been rejected प्रस्थातुकामस्य desirous of starting प्रस्थातु काम यस्य प्रस्थातुम् loses its final according to maxim as लुम्पेदवश्यम् कृत्ये तु काममनसोरपि । समो वा तताहितयोमासस्य पचि युद्धजो ।' quoted in the तत्त्वबोधिनी on 'पृष्ठोदरादीनि यथोपदिष्टम्' पा 6, 3 19 The Bodhinī further explains the maxim as कृत्यान्ते उत्तरपदे आवश्यकम् अन्त लुम्पेत् । अवश्यमन्तव्यम्, आवश्यकम् । तथा तुम् काममनसो परत अन्त लुम्पेत् । गन्तुकाम् गन्तुमना समो हितततयोरन्त वा लुम्पेत् सहीत सहित । सतत सतत । युद्धं च एतयो परो य मर्च वातु तस्मिन् परे मासस्य अन्त लुम्पेत् । मास्यचनी मास्याक ।' सकलस्य जगत य प्रभव (creation) स्थिति (sustenance) निरोध (destruction) तेषु प्रभविष्णुना (able) आहव एव कल्यान्तानल तस्य प्रशम तस्य हेतु the cause of extinguishing the fire of world-destruction in the form of the war. आह्वयन्ते अरय अत्र इति आहव that in which enemies are challenged a battle Both कल्प and कल्यान्त mean of world-destruction 'सर्वतः प्रलय कल्प क्षय कल्यान्त इत्यपि अमर' पारिपार्थिक or पारिपार्थिक is the Assistant of Sūtradhāra Both forms of his name are grammatically correct, being derived from परि (round about) and पार्थ (side) He is always at the Sūtradhāra's side Bharata thus defines him 'सूत्रधारस्य पार्थे यः प्रकरोत्यमुना सह । काव्यार्थ-सूचनालाप स भवेत् पारिपार्थिक ॥' कुशालिव means a wandering minstrel or a bard, from कुशीलवौ, which signifies the two sons of Rāma and Sitā 'चारणास्तु कुशीलवा' अमर) It will be remembered that Kusa and Lava, under instructions from their preceptor Vālmīki, recited everyday Chapters from Rāmāyana at the gate of Rāma's palace, on the occasion of the horse-sacrifice performed by him Vide Rāmāyana Uttarakāṇḍa cantos 93 and 94. This was the first occasion when a Kāvya, glorifying a king, was thus publicly sung, and the people, who in the later days made the singing of eulogistic stanzas in glorification of the kings their profession, derived their name from these early singers. ॥३॥

Kuśa and Lava, कुशील्व then came to mean an actor, a sense the word possesses in this passages. Later derivations based upon the loose morals, generally to be found among the actors, are 'कुत्सित शील येषां ते कुशीलवा । कुशील वान्ति इति वा । व्याख्यासुधा. The artificial character of these derivations is self-evident. भरत connects कुशील्व with कुश. See 'नानातोद्यविधाने प्रयोगयुक्त प्रवादेने कुशल । आतोद्येयतिकुशलो यूष्मास्त कुशीलवस्तस्मात् ॥ ३७ नाट्यशास्त्र ३६ सगीतकम् a concert सम्यग् गीत यत्र तत् सगीतम् । तदेव सगीतकम् 'गीत च नृत्य च बाध च त्रय सगीतमुच्यते' कतमम्—compare 'अथ कतम पुनर्कृतमधिकृत्य गत्स्यामि । S 1 ननु conveys a gentle rebuke and is best translated by 'Why'. The Sūtradhāra means to say that his Assistant ought to know he should sing with reference, to the autumn, which was just the season (अमुमेव) in which they were talking चन्द्रातपेन नक्षत्रग्रहैः कौञ्चहृसे सप्तच्छद-कुसुदपुण्डरीक-काशकुसुमाना परागश्च बबलित शिवा मण्डल यस्मिन् तम्. Whiteness is a peculiar characteristic of the autumn, which becomes specially noticeable after the gloom of the rainy season. The moon, the stars (नक्षत्रम्), the planets all begin to shine in their white refulgence, being no longer obscured by the veil of clouds. The curlews (कौञ्च) and swans, both of white colour, make themselves prominent. The Sapta-rahanda trees with their white flowers blossom. Kumuda and Puṇḍarika are both white lotuses, the former specially designating the one bloom at night 'सिते कुसुदकैरेव' 'पुण्डरीक सिताम्भोजम्' अमर. Kāśa is a kind of grass having white flowers ('काशस्तृणे रागमेदे' विश्व). The pollen (पराग) of Kumudas and Puṇḍarikas and of the Kāśa flowers spread through the air and render all the quarters white. All these white objects generally figure in a typical description of the autumn. Note 'काशैर्मही शिशिरदीधितिना रजन्यो हसैर्जलानि सरिता कुसुदै सरासि । सप्तच्छदैः कुसुमभारनतैर्वनान्ता शुक्ल-कृतान्युपवनानि च मालतीभिः ॥' Rs III 2, also R IV 17-19, Mu III 20. Note that आतप really means the light of the sun, which heats (आ समन्तात् तपति). But then the word became a synonym of light merely ('प्रकाशो द्योत आतप' अमर), with the results that a poet could speak of the cool delightful light of the moon as चन्द्रातप. The reading कोकनद for पुण्डरीक is rejected, because कोकनद conventionally is a red lotus 'अथ कोकनद रक्तकुसुदे रक्तपङ्कजे ।' मेदिनी स्वादु जल येषु ते स्वादुजला, जलाशया यस्मिन् reservoirs of water (such as lakes etc) in which have sweet water. The rainy season,

which precedes, is marked by muddy and tasteless water In the autumn water becomes clear and sweet to the taste Note Rs iii 11 and 21, R iv 21

6 Construe —(अस्या शरदि) सत्पक्षा मधुरगिरि प्रसाधिताशा मदोद-
तारम्भा धार्तराष्ट्रा कालवशात् मेदिनीपृष्ठे निपतन्ति । (आर्या)

The stanza describes the fact so often referred to by Sanskrit poets, namely, that at the beginning of the rainy season the swans migrate to the Mānasa lake, because muddy water is said to be repugnant to them, and that they return to the earth on the advent of the autumn which is characterised by limpid water Note among poetical conventions S D vii mentions ' जलधरसमये मानसं यान्ति हसा ' According to Mallinātha the swans return to the Mānasa lake during the rains, because in that season only the lake is free from snow, which at other times mars its beauty (' कालान्तरे मानसस्य हिमदूषत्वात् हिमस्य च हसानां रोगहेतु-
त्वादन्त्यतः गता हसा पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धि ' on Me 11'q v)

This description is couched in words which are paronomastic (प्लिष्ट) and which therefore indirectly suggest the downfall of the Kauravas. Every word has a double sense, the first referring to the phenomenon and the second conveying the suggestion. धार्तराष्ट्रा (1) swans ' धार्तराष्ट्रं कोरवेऽहौ कृष्णास्यांश्रिसितच्छदे ' हेम ' राज-
हसास्तु ते चञ्चूचरणैर्लोहितैः सिता ॥ मलिनेर्मल्लिकाख्याते धार्तराष्ट्रा सितेतरैः ॥ ' अमर.. Technically the dhārtarāstra is a swan white in his body, but dark in his beak and feet The significance of the name in this sense is thus expressed वृतं निवासाय आश्रित (मानसं सरो विहाय) राष्ट्रं मेदिनी ये ते धृतराष्ट्रा, त एव धार्तराष्ट्रा, (2) the sons of Dhṛtarāstra, i.e. the Kauravas सत्पक्षा (1) सन्तं रुचिरा पक्षा पतत्राणि येषां ते having beautiful wings, (2) सन्तं भीष्मद्रोणादयः पक्षा सहाया सखाय वा येषाम् having for their partisans or for their friends good men such as Bhīṣma, Droṇa etc ' पक्षो मासार्धके पार्श्वे ग्रहे साध्याविरोधयो । केशादेः परतो वृन्दे बले सखिसहाययो । चुल्लिरन्ध्रे पतत्रे च वाजिकुञ्जरपार्श्वयो । ' मेदिनी मधुरगिरि (1) whose notes are sweet मधुरा गिरि येषां ते (2) Who are sweet in words, with the insinuation that they are hypocritical, their actions not conforming to those sweet words Another way is to take सत्पक्षमधुरगिरि as one word, when going with the Dhṛtarāstra-s, to be explained as सत् पक्ष येषां ते सत्पक्षा पाण्डवा इत्यर्थः । तेषु अमधुरा गिरि येषां ते who speak harshly of (the Paṇḍavas) whose cause is just But this way is obviously farfetched प्रसाधिताशा

(1) प्रसाधिता मण्डिता आशा जिह वै. who have decked the quarters
 As the swans fly along, that particular direction appears beauti-
 fied by their rows (2) a प्रसाधिता = प्रकर्षेण साधिता जिता who have
 completely subjugated the quarters b प्रसाधिता = प्रकर्षेण साधिता प्राप्ता
 आशा = मनोरथा who have fully gained their desires मदोद्धतारम्भा
 (1) मदेन हर्षेण उद्धता आरम्भा व्यापारा येषाम् whose activities are wild
 through joy. The swans become delighted at the passing away
 of the rains and at the advent of the autumn (2) मद = अहकार
 whose deeds are impudent through pride or vanity कालवशात्
 (1) through the influence of the season viz the autumn. (2)
 Through the power of Fate मेदिनीपृष्ठे (1) on the surface of the
 earth, as opposed to the Himalayan heights where they had
 gone in the rains (2) On the surface of the ground निपतन्ति
 (1) descend, (2) will shortly fall dead The present निपतन्ति
 denotes the immediate future The present can be used for the
 near past or future, according to वर्तमानसमीप्ये वर्तमानवद्वा'पा 3-3-131
 ('वर्तमाने लट्' इत्यारम्य 'उणादयो बहुलम्' इति यावद् येनोपाविना प्रत्यया उक्तास्ते
 तथैव वर्तमानसमीपे भूते भविष्यति च वा स्युः । कदा आगतोसि । अयमागच्छामि, आय-
 मागमम् । कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । सि कौ) 'This stanza
 has been quoted by S D as an instance of शब्दशक्तिमूलवस्तुध्वनि or
 suggestion based on the (double-meaning) power of words Note
 'अत्र शरद्वर्णनया प्रकरणेन धर्तराष्ट्रादिशद्धानां हसाद्यर्थाभिधाने नियमनात् दुर्घोषनादि-
 रूपोऽर्थे शब्दशक्तिमूलो वस्तुध्वनि । इह च प्रकृतप्रबन्धाभिधेयस्य द्वितीयार्थस्य सूच्यत-
 त्वैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिर्न वा श्लेष । S D x
 p 469 The second of the two above senses naturally struck the
 Pāripārsvika, for the use of the word Dhārtarāstra to desig-
 nate (व्यपदिश) the swans was certainly unusual To him there-
 fore the Sūtradhāra's words were suggestive (आशसा suggestion,
 intimation) of inauspicious things Consequently in confusion
 (ससभ्रमम्) he uttered पाप शान्त (भवतु), अमङ्गल प्रतिहत (भवतु) may sin
 be allayed, may evil be counteracted or averted This ejacula-
 tion is used to express a pious wish that some untoward event,
 which the speaker fears, be averted Compare the Marāthī
 'इहा पीडा टळो आणि अमगल पळो' 'सर्वैलक्ष्यस्मितम् with a smile of embar-
 sment or amazement (वैलक्ष्यम्) The Sūtradhāra really had his
 sympathies with the Pāṇdavas He therefore, desired the over-
 throw of the Kauravas and made a covert reference to it in his
 apparently innocent description of the autumn But when his

Assistant grew confused at the inauspicious tenor of his speech, he pretended to be embarrassed or amazed (वैलक्ष्यम्) at the Pāri-pārśvika's sensitiveness, smiled at his ignorance and proceeded to enlighten him regarding the meaning of the words. There was nothing alarming in his speech, he argued, he merely used the word Dhārtarāstra to signify (व्यपदिश) the swans in his desire (आशा) to describe the autumnal season. The Assistant retorted by saying that he did know (न-न) that dhārtarāstra meant a swan, but there was no escape from the fact that the Sūtradhāra's words conveyed inauspicious suggestion, and that made his heart tremble. यत्सत्यम् is idiomatic for 'to tell the truth, indeed'. ननु conveys a gentle censure. The Sūtradhāra means to say that his Assistant ought to have seen that whatever inauspicious suggestion there was in his description of the autumn was now averted by Kṛṣṇa, who had himself assumed the role of a mediator. In order further to explain (तथा हि) his meaning, he depicts in the following stanza what he thinks would be the result of the Lord's mediation.

7 Construe - अरीणां प्रशमात् निर्वाणवैरदहना पाण्डुतनया माधवेन सह नन्दन्तु । रक्तप्रसाधितभुव (अत एव) क्षतविग्रहाश्च कुरुराजसुता स्वस्था भवन्तु । (वसततिलका)

But it would appear the Sūtradhāra, even like Bhīmasena, did not want the fire of enmity (वैरमेव दहन) to be extinguished (निर्वाण *p. p* from निर् + वा to become extinguished) by means of a peace being brought about. He, therefore, ostensibly expressed a pious wish for the good of both the parties in order to allay the superstitious fears of his Assistant, but really he again shadowed forth by means of double-meaning words the fate that in his opinion awaited the Kauravas. Note that निर् + वा yields two past passive participle forms *viz* निर्वाण and निर्वात. Of these निर्वाण is available in all cases except when the action refers to wind. Read 'निर्वाणोऽवाते' पा 8 2 50 (अवाते इति च्छेद । नि पूर्वोद्घातेर्निष्ठातस्य नत्व स्याद् वातश्चेत् कर्ता न । निर्वाणोऽभिर्मुनिर्वा । वाते तु निर्वातो वात । सि को) अरीणां प्रशमात् (1) owing to reconciliation of the enemies, that makes them quiet (शात) (2) Owing to the slaughter or annihilation of the enemies, which also makes them silent in death रक्त भुव (1) a रक्तेभ्य अनुरक्तेभ्य पाण्डवेभ्य प्रसाधिता वितीर्णा भू तेषां न्याय्यं राज्यार्थं ये [who have restored their legitimate

share of the kingdom to the Pāṇḍavas who would thus be attached to them. Note that in this compound the adjective रक्त is used proleptically. रक्त is not an ordinary characteristic of the Pāṇḍavas, but रक्तत्व is a result attending भूप्रसाधन or भूवितरण at the hands of the Kauravas. b रक्तेभ्यः अनुवक्तेभ्यः सुहृदादिभ्यः प्रसाविता अपिता भू राज्यैः who have bestowed on their devoted friends such as Karna a kingdom. Thus interpreted the adjective would refer to an ordinary characteristic of the Kauravas. c रक्ता सराणीकृता प्रसाविता प्रकर्षेण साविता वशीकृता च भू ये who have made the earth i.e., the inhabitants thereof entertain affection for them and thus captured them i.e., their hearts. Thus also the adjective becomes वस्तुस्वभावदर्शक. Explanation a however appears to us to be preferable. (2) रक्तेन प्रसाविता भू who have decked the earth with their blood. This they would naturally do when they are destroyed by the Pāṇḍavas. क्षतविग्रहा (1) क्षत विग्रहः सग्रामः ये who have ended war by restoring to the Pāṇḍavas their just share. (2) विग्रहः = शरीरम् क्षता विग्रहा येषां whose bodies are shattered. 'विग्रहः समरे काये विश्वे'. Note that in the ostensible meaning the construction is रक्तं भुवः (अत एव) क्षतविग्रहाश्च, while in the suggestion, which is the Sūtradhāra's real meaning, it becomes क्षतविग्रहः (अत एव) रक्तं भुवश्च. The reason for this change is plain स्वस्था (1) स्वेषु तिष्ठन्ति ते who reside in themselves, have nothing to disturb them, are at ease. (2) स्वः स्वर्गे तिष्ठन्ति ते who reside in heaven i.e. are dead, by way of euphemism 'सुस्थिते च मृते स्वस्थ' विश्वे स्वरम् in this case is an avyaya or indeclinable in the sense of heaven ('स्वरव्ययः स्वर्गनाकत्रिदिवत्रिदशलया' अमरः). The compound then becomes स्वस्था (स्वर् + स्थ). The intervening visarga is dropped, according to the Vārtika 'स्वर्परेशरि वा विसर्गलोपो वक्तव्य' which means that when a visarga is followed by श्, ष् or स्, itself followed by a hard consonant, it is optionally dropped. When it is not dropped, it is either retained or changed to श्, ष् or स्, respectively. Thus विष्णु + स्थाता = विष्णु स्थाता, विष्णु स्थाता or विष्णु-स्थायता. This stanza is again an instance of शब्दशक्तिमूलध्वनि. It is quoted in K. P. as an illustration of the dictum that अलीलत्वम् 'indecency' (of which inauspiciousness is a variety) is a merit, when the inauspiciousness refers to a future event. Read 'अत्र 'प्रशमात्' इति 'स्वस्था' इति मरणार्थकत्वादलीलेऽपि भाव्यमङ्गलसूचनाद् गुणः । दूरीयनामङ्गलस्य नायकमङ्गलत्वेन गुणत्व बोध्यम्' प्रदीप साधिक्षेपम् reproachfully.

Bhīmasena was already angry. He could not stand the idea of peace being concluded with the Kauravas. And when in such a mood he heard the Sūtradhāra uttering a pious wish for the good of the Kauravas, he burst into the following angry stanza in a tone of reproach. Owing to his excitement he was incapable of understanding the hidden meaning of the Sūtradhāra. वृषामङ्गलपाठकः vain utterer of auspicious things. Bhīmasena means to say that the Sūtradhāra's auspicious utterance was bound to turn out fruitless, for inspite of what the Sūtradhāra might say he was going to kill the Kauravas. अपसद (अप दूर सीदति अगौ) one who sits apart, a low man. At the end of compounds it has the sense of 'vile' 'wretched' 'the most degraded among'. Technically it refers to the children of six degrading connections, i.e. of men of the first three castes with women of the castes inferior to their own. Read 'विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयो । वैश्यस्य वर्णे चैकस्मिन् षडेतेऽपसदा स्मृता ' Manu, x.10

8 Constue—लाक्षागृहानलविषाजसमाप्रवेशै न प्राणेषु वित्तनिचयेषु च प्रहृत्य, पाण्डवधूपरिधानकेशान् आकृष्य धार्तराष्ट्रा मयि जीवति स्वस्था, भवन्ति (किम्) । (वसन्तिलका)

Bhīmasena here enumerates the principal wrongs done to him and his brothers by the Kauravas and emphatically denies the possibility of his enemies' ever resting in peace as long as he is alive. लाक्षागृहानलश्च विषाज च समाप्रवेशश्च तै लाक्षानिर्मितं गृहं लाक्षागृहम् (मध्यमपदलोपी), तस्मिन् अनलः. When the Pāṇdavas grew popular among the subjects owing to their manifold virtues and all citizens began to speak of Yudhiṣṭhira as the successor of Dhṛtarāṣṭra, Duryodhana was alarmed and somehow wanted to get rid of his inconvenient cousins. He induced therefore his father to send them for a few days' residence to Vārāṇavata, a city on the Ganges, not far away from the capital, Hastināpura, whose beauty and prosperity some clever ministers, impelled by Dhṛtarāṣṭra, had praised in open court in the presence of the Pāṇdavas. Purocana, Duryodhana's Mleccha councillor, had under instructions from his master already built a magnificent house of lac (लाक्षागृहम्) in Vārāṇavata, to which, according to Duryodhana's plan, Purocana was to set fire, when the Pāṇdavas were safely lodged therein. But Vidura came to know of this wicked plan in good time and in enigmatic language informed

Yudhiṣṭhira, at the time of his departure., of the kind of danger that he was running in going to Vāraṇāsvata. He also sent a clever digger who cut a secret subterranean passage from the house of lac. Then on a certain day, on coming to know that Purocana was thinking of putting into practice his fell purpose, the Pāṇḍavas left the house by the underground passage, Bhīmesena first having set fire to it and thus burnt to death Purocana himself. In this way Duryodhana's wicked plan was foiled. *Vide* for the incident M. Bh. Ādiparva, Chapters 154-160. Note that लाक्षागृहानल really means the fire which was intended to be set to the house of lac. For we know from the Mahābhārata that it was Bhīmasena himself and not Duryodhana's agent, Purocana, that set the house on fire. विषमिश्रितमञ्ज विपाचम्—During the course of their juvenile sports Bhīmasena used to overpower the Kauravas in every event and humiliate them in many ways. The Kauravas consequently came to entertain deadly hostility towards him and tried to bring about his death by various means. One of these was the administering of poisoned food, which was twice resorted to. The first time Bhīmasena with his superhuman strength digested the poison. On the second occasion while he was lying asleep, motionless through the effect of the poisoned food of which he had partaken no small quantity, Duryodhana and his companions bound his hands and feet and threw him into the Ganges. At the bottom of the river he was bitten by nāgas of virulent venom, which by a kind of homeopathic action cured him of the earthly poison and he then began to work havoc among the nāgas themselves. Vāsuki, their chief, took him to Pātāla, where as a special favour he was given rasa or purified mercury to drink, as a result of which he obtained the strength of an ayuta (ten thousand) elephants (Compare by the by vi 17 *infra*). After a week's residence in Pātāla he returned to Hastinapura to the great delight of his sorrowing mother and brothers. For the incident *vide* Ādiparva, Chapter 137-139 and read तथान्यदिवसे राजन् हन्तुकामोऽत्यमर्षणं (दुर्योधनः)। 46 भोजने भीमसेनस्य ततः प्राक्षेपयद्विषम्

47 तच्चापि भुक्त्वाऽजरयदविकारो वृकोदरः। विकारं नाभ्यजनयत्सुतीक्ष्णमपि तद्विषम् ॥ 48' अ 137, ततो दुर्योधनः पापस्तद्भक्ष्ये कालकूटकम्। स्वयं प्राक्षेपयामास भीमसेनजिघासया। 15 स्वयमुत्थाय चैवाथ हृदयेन क्षुरोपमः। स वाचाभृतकल्पश्च भ्रातृवच्च सुहृद्यथा। 16 स्वयं प्रक्षिपते मध्यं बहु भीमस्य पापकृत्। प्रमक्षितं च भीमेन

तं वै दोषमजानता ॥ 17' अ 138, 'यस्ते पीतो' महाबाहो रसाये वीर्यसम्पत् , तस्मान्नागायुतबलो रणेऽवृष्यो भविष्यसि ॥ 24' अ 139 सुभाप्रवेश - This refers to the entrance, so cunningly effected by Duryodhana and others, of Yudhishthira and his brothers into the specially erected gambling hall for the purpose of playing dice, an entrance which proved so fatal to the fortune of the Pāṇḍava princes. Duryodhana was inspired with envy at the uncommon prosperity and wealth of Yudhishthira, which he witnessed on the occasion of the Rajasuya sacrifice performed by the Pāṇḍava in his capital, Indraprastha. He was also smarting under the humiliation of being laughed at by Bhīmasena in that wonderful hall built by Maya for Yudhishthira. Śakuni, the evil genius of Duryodhana, proposed to deprive the Pāṇḍavas of all their enviable wealth by means of gambling of which he was a past master. Dhṛtarāstra was induced to consent to the proposed gambling match and a challenge was quickly sent to Indraprastha through the unwilling Vidura. It was considered unrighteous for a Kṣatriya to refuse a challenge. Yudhishthira therefore accepted it and went to Hastinapura along with his brothers and there in a specially constructed hall, in the presence of elders like Bhīṣma, Dhṛtarāstra, Viradura and Droṇa and of numerous kings, he lost, owing to the deceitful tricks of Śakuni all his wealth and possessions and ultimately himself and his brothers and even their wife, all of whom were consequently reduced to slavery of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly and when she protested, Duṣṣāsana was sent to bring her. He dragged her by her hair into the hall in spite of her protestations and later on pulled her garment in an attempt to deprive her of it. At last Dhṛtarāstra intervened and being pleased with Draupadī, he restored at her request, Yudhishthira and his brothers to freedom. The Pāṇḍava princes thereupon started for their city. But Duryodhana and Śakuni then realised that they had merely scotched the serpents and not killed them. A fresh challenge was therefore again sent and the Pāṇḍavas returned from half the way and there was a second sabhāpraveśa. Then followed what is known as the anudyūta, wherein the stake was that the vanquished party should reside in a forest for thirteen years, after which one year was to be passed *incognito*. Yudhishthira as before lost. Thus we see that सुभाप्रवेश really refers to two

occasions *Vide* for these incidents Sabhāparva, Chapters 74 to 102, which we strongly recommend students to read. When these fourteen years passed away, the Pāṇdavas emerged from their obscurity and demanded from Duryodhana their legitimate share of kingdom. Duryodhana was unwilling to part with any land and an appeal to arms seemed inevitable. It was at this time that Lord Kṛṣṇa tried to negotiate peace and avert the catastrophe and with this negotiation our play, as we have seen, begins. It should be noticed that chronologically the compound लाक्षा प्रवेशे is not correct. It should be विषात्रलाक्षागृहानलसमाप्रवेशे प्राणेषु—By विषात्र the life of Bhīmasena alone and by लाक्षागृहानल the life of all the Pāṇdavas were sought to be taken वित्तिनिचयेषु—The Pāṇdavas lost their heaps of wealth owing to their entrance into the fatal gambling hall. Note the idiomatic use of the locative in न प्राणेषु वित्तिनिचयेषु च प्रहृत्य having struck at our lives and our heaps of wealth आकृष्य केशान् (परिधान garment)—This refers to incidents that happened after the sabhāpraveśa was effected. The reading आकृष्ट केशा is tame while आकृष्ट केशान् lays the finger straight on the most grievous wrong. In this connection we cannot resist the temptation of quoting the following pathetic stanzas 'ततो जवेनाभिससार रोषाद् दुःशासनस्तामभिगर्जमानः । दौर्घेषु नीलष्वथ चोर्मिमत्सु जग्राह केशेषु नरेद्रपतीन् ॥ 41 ये राजसूयावभृथे जलेन महाक्रतौ मन्त्रपूतेन सिक्ता । ते पांडवाना परिभूय वीर्यं बलात्प्रमुष्टा धृतराष्ट्रजेन ॥ 42 स ता पराकृष्य सभासमीपमानीय कृष्णामतिदीर्घकेशीम् । दुःशासनो नाथवतीमनाथवच्चर्षं वायु कदलीमिवार्ताम् ॥ 43' सभापर्व अ 89, 'तच्छ्रुत्वा पाण्डवाः सर्वे स्वानि वासांसि भारत । अवकीर्योत्तरीयाणि सभायाः समुपाविशन् ॥ 39 ततो दुःशासनो राजन्द्रौपद्या वसनं बलात् । सभामध्ये समाक्षिप्य व्यपाक्रुद्ध प्रचक्रमे ॥ 40' अ 90 स्वस्था भवन्ति (किम्) will they rest at ease? This is a question of appeal. The effect of it is to deny emphatically the possibility of the Dhārtarāṣṭras' becoming svastha as long as Bhīmasena is alive. In Sanskrit we say that in this sentence we must understand काकु, which means a modulation of voice resorted to in uttering a stanza so as to give it an interrogative force 'भिक्षकण्ठध्वनिर्धारे काकुरित्यभिधीयते।' quoted in S. D. 11, 'काकु खिया विकारो यः शोकभीत्यादिभिर्ध्वने' अमर. This device of using Kāku sentences is one of the marked peculiarities of Bhaṭṭa Nārāyaṇa's style.

वासुदेवः सृष्ट्यमाणः not tolerating or brooking peace with the Kurus (sought to be effected) by Vāsudeva's going (as a

mediator) कुरु here means the descendants of Kuru. It should once for all be remembered that Kuru was a remote ancestor of both the Pāṇḍavas and the Dhārtarāṣṭras. It was after him that the famous battle-field was named Kurukṣetra. Strictly then Kurus, Kauravas, Kauravyas etc. mean even like Bharata's both the sons of Pāṇdu and Dhṛtarāṣṭra. But the terms derived from Kuru became restricted in sense and usually meant the Dhārtarāṣṭras. पृथु भ्रुकुटि-पृथुश्चासौ ललाटतटश्च, तस्मिन् घटिता, पृथु घटिता विकटश्चासौ कीनाशस्य तोरणे त्रिशूलः, स इव आचरन्ती विकट-त्रिशूलयमाना, पृथु घटिता विकट यमाना च भीषणा भ्रुकुटि यस्य whose fierce frown is formed on the surface of his broad forehead and looks (lit. acts) like the formidable (विकट) trident on the arched gateway (तोरणोऽस्त्री बहिर्द्वारम् 'अमर') of the God of death ('कृतान्ते पुंसि कीनाश' अमर). Bhīmasena frowned in anger and his frown was marked by wrinkles on his forehead which divided it in three parts. Thus it looked like a trident and as it foreboded the death of the Kauravas, it is aptly likened to the trident on Death's arch. The crescent-shaped forehead where the frown was visible may also be taken to stand for the arched gateway where the trident rested. That the frown is marked by a three-fold division of the forehead is an idea common enough. Note 'बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामा परिवर्तयन्' हर्षचरित् ३ ४, Par 6 (our edition) भ्रु (भ्रू or वृ) कुटि-टो/ contraction or knitting of the eyebrows, a frown कीनाश is explained as 'की' इति अव्यय कुत्सायाम्। की कुत्सित नाशयति (who destroys people in evil ways)। यद्वा क्लिश्नाति किंश्यते वा (who torments people)।' व्या सु. The reading विकटभ्रुकुटिना दृष्टिपातेन is easy and is for that reason likely to be a later emendation. आपिबन् पातेन as though drinking us all by casting a glance निष्क्रान्तौ go out of the stage, exit. Either say सूत्रधार पारिपार्थिकश्च निष्क्रान्तौ, or simplify अभिनेतारौ जनौ निष्क्रान्तौ प्रस्तावना is the Introduction. For definition *vide* Appendix A.

सातुनयम् in a persuasive tone आर्य- This is how an elder brother is technically addressed 'आर्योति पूर्वजो भ्राता' भरत अनुमतम् agreeable भरतपुत्र is an actor, so called because he is a spiritual descendant of Bharata, who, according to tradition, invented the drama शैल्यो भरतः सर्वकेशी भरतपुत्रकः।' हैम Descent

in India is traced in two ways, lineally and spiritually 'वशो द्विधा । जन्मना विद्यया च,' परं—Sahadeva is pointing out to Bhīmasena the hidden meaning of the Sūtradhāra's stanza by plainly paraphrasing the important words. For, Bhīma was not in a mood to detect the covert reference यथार्थम् (अर्थम् अनतिक्रम्य) not transgressing the sense intended, quite in conformity with it, appropriate. This is an अव्ययीभाव compound, formed in the sense of अनतिवृत्ति or non-transgression, which is one of the senses of यथा, according to अव्यय विभक्तिसमीपसमृद्धिबुद्धयर्थाभावत्ययासप्रति etc' ('a long Sūtra which gives the various senses in which an Avyayibhāva compound can be formed) पा 2. 1. 6 क्षतजम् that which flows from a wound, blood. The reading 'इति पठित्वा अन्यथा अभिनयति' is bad. For it is not possible to bring out the real meaning of the Sūtradhāra by mere gesticulations. Bhīmasena moreover could not have understood it in this way in his present mood सोपालम्भम् tauntingly Bhīmasena's speech is ironical. He says that to the other Pāṇdavas the Kauravas are brothers—to him they are of course inveterate enemies—with whom peace must be effected by all means. Therefore it is not proper for them to think inauspicious things about them. The word आतर is used purposely सन्धेय. Fit to be made peace with. Bhīma's speech suggested that other Pāṇdavas felt not anything for the doing of the Kauravas. This irritated Sahadeva. He therefore said in anger (सरोषम्),

9 Construe राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरात् धृतराष्ट्रस्य तनयात् क तव अनुज क्षमेत । (पथ्यावक्त्र)

Sahadeva means to say that his other brothers feel, equally with Bhīmasena, the insults (वैरम् act of hostility, provocation) offered to them at every step by the Kauravas. Only they do not grow impatient like Bhīma, because they have too great a regard for the King viz Yudhisthira. तव अनुज is a significant expression. As brothers of Bhīma they cannot possibly put up with the insults in a tame manner. Bhīma was a man of highly impulsive temperament. Though often extremely violent in thought and word, he always remained non-violent indeed out of regard for his elder brother. Compare his words in the Sabhāparva, when, on being asked by Duryodhana as to whether Drupadi was

or was not rightly won in the *dyūta*, he declares 'यद्येष गुरुरस्माकं
 वर्मराजो महामना । न प्रभु स्यात्कुलस्यास्य न वयं मर्षयेमहि ॥ 12 ईशो न पुण्यतपसा
 प्रणानामपि चेश्वर । मन्यते जितमात्मानं यद्येष विजिता वयम् ॥ 13 अ 92 Saha-
 deva here is almost paraphrasing Bhīma's words on that occa-
 sion with a view to remind him of what he himself had then said
 and to impress upon him the necessity of curbing his temper
 But to-day Bhīma is far too much exasperated & All along he
 has remained non-violent, because he hoped one day to have
 his revenge But now he sees that if peace be effected, his
 cherished revenge will be impossible He, therefore, declares that
 he will no longer have anything to do (भिन्न) with them all and
 will seek his revenge single-handed एवमेदम् so it is & e you are
 unwilling to take action against the desire of the King But I
 am prepared to do so Our ways therefore part (भिन्न)

10 Constue --शिशोरेव मम कुरुष्वि यद् वैरं प्रवृद्धं खलु, तव आर्यो
 हेतु न भवति, किरीटी न (भवति), युवा च न (भवत) । जरासन्धस्योर स्थलमिव
 पुनरपि विरुद्धं सविं मीमं कुरुष्व विघटयति, यूयं घटयत । (शिखरिणी)

Bhīma is here pointing out why, in the matter of avenging
 the wrongs the Kauravas had done them, he was not likely to
 fall in line with his brothers From their very childhood it was
 he who had been the special object of hatred to the Kauravas.
 In spite of his brothers he must therefore see to it that Kauravas
 were properly dealt with It should be noted that what Bhīma
 was saying was true Of all the Pāṇdavas the Kauravas most
 hated Bhīma and also dreaded him most It was he who ulti-
 mately killed them all In the latter half of the stanza he is
 hurling defiance at his brothers, Try however they might to
 bring about peace, he was determined to see that it would be
 broken no sooner it was effected आर्य refers to Yudisthira
 किरीटी is Arjuna किरीट -ट विद्यते अस्य He was so called because a
 diadem (किरीट -टम्), given to him by Indra, shone resplendent-
 ly on his head in battle Note 'किरीटं सूर्यसंकाशं प्राजते मे शिरोगतम् ।
 रणमय्ये रथस्थस्य सूर्यपावकसन्निभम् ॥ 29 अच्छेद्यं रुचिरं चित्रं जाम्बूनदपरिष्कृतम् ।
 इन्द्रदत्तमनाहार्यं तेनाहुर्मा किरीटिनम् ॥ 33' विराटपर्व अ 43 जरा मिव like the
 stout or massive (स्थलम्) chest of Jarāsandha The reference
 is to the story of Jarāsandha, King of Magadha, who was
 possessed of superhuman physical strength. King Bṛhadratha

of Magadha had no son. In despair he retired to a forest along with his two wives, the twin-born princesses of Kāśī, in order to practise penance. There he chanced to meet a great sage, named Caṇḍakaṣika who gave him a charmed mango-fruit, which was to be eaten by his wife and which was to give him a son. The Banaras princesses cut the fruit in two and ate it. The result was they each gave birth to half the body of a boy. Grieved at this unnatural phenomenon the two sisters in consultation arranged to throw the two halves of the boy's body at a crossway in the city. A demoness, named Jarā, wandering about in search of human food, found these two halves, which, when joined together by her, developed into a fine powerful boy, whom the demoness restored to the King. The boy was significantly named Jarā-sandha, as the halves of his bodies had been joined together by Jarā. Jarā-sandha, on succeeding his father, imprisoned 86 thousand kings in order to perform a human sacrifice to Rudra. Before the Rājāsūya sacrifice of Yudhiṣṭhira was performed Kṛṣṇa (for whom Jarā-sandha had come to entertain inveterate enmity owing to his slaughter of Kamsa, who was Jarā-sandha's son-in-law), Arjuna and Bhīma went to Jarā-sandha and demanded the release of the imprisoned monarchs. The Magadha king having refused, a single combat ensued between him and Bhīmasena, which lasted without cessation for 15 days. Bhīma cut the body of Jarā-sandha in two, but it again grew whole (विरूढ) and Jarā-sandha commenced the fight afresh, Kṛṣṇa thereupon gave a signal to Bhīma, profitted by which the Pāṇḍava prince again cut Jarā-sandha in two and threw the halves crosswise on the ground. This completed Jarā-sandha's destruction. It is this fact of cutting as under the body of Jarā-sandha, after it had again grown whole, that is referred to by Bhīmasena in the third line. For the story of Jarā-sandha *vide* Sabhāparva, Chapters 17-25 and read 'ते (शकले) चतुष्पथनिक्षिप्ते जरा नाभाय राक्षसी । जग्राह मनुजव्याघ्रमासशोणितभोजना ॥ 52 कर्तुकामा सुखवहे शकले सा तु राक्षसी । सयोजयामास तदा विधानबलचोदिता ॥ 53 ते समानीतमात्रे तु शकले पुरुषर्षभ । एकमूर्तिधरो वीर कुमार समपद्यत ॥ 54' अ 17, 'तस्य नामाकरो-जैव पितामहसम पिता । जरया सन्धितो यस्माज्जरासन्वो भवत्वयम् ॥ 11' अ 18, 'तदा तद्युद्धमभवद्दिनानि दश पञ्च च । अनाह्वार दिवारात्रमविश्रान्तमवर्तत ॥ 38 अ 24, 'ततस्त्वौहाय तस्यैव पादमुत्क्षिप्य मारुति । द्विधा बभञ्ज तद्गुात्र प्राक्षिपद्दिननाद

च । 16 पुन सन्वाय तु तदा जरासन्ध प्रतापवान् । भीमेन च समागम्य बाहुयुद्धे
चकार ह ॥ 17 पुन कृष्णस्तमिरिण द्विधा विच्छिद्य माधव । व्यत्यस्य प्राक्षिपत्तु
जरासन्धवधेष्यया ॥ 19 भीमसेनस्तदा ज्ञात्वा निर्विभेद च मागधम् । द्विधा व्यत्यस्य
पादेन प्राक्षिपच्च ननाद ह ॥ 20 शुष्कमासास्थिमेदस्त्वग्भिन्नमस्तिष्कपिण्डक । शवभूत-
स्तदा राजन् पिण्डीकृत इवाबभौ ॥ 21' अ 25 विरूढ has a double sense.
It means 'healed up, rendered whole,' when going with उर स्थलम्,
and 'effected, formed' when going with सन्धि । Thus the sentence
becomes पुनरपि विरूढ जरा स्थलमिव पुनरपि विरूढ सन्धि विघटयति Note
that सन्धि here just means 'peace,' and does not paronomasti-
cally mean 'the union of the two halves,' as some think विघट to
break, divide asunder

अतिसभूत क्रोध येषाम् whose anger has exceedingly gathered
together, who are extremely enraged गुरु means an elderly
relation, here a brother, our worthy brother कदाचित् खिद्यते will
perhaps get angry खेद originally meant physical pain or
exhaustion, then mental pain or agitation, vexation, and then
anger, which is also a kind of mental agitation The last mean-
ing is pertinent in the present case, considered in the light of
the following speech of Bhīmasena The tame meaning 'feel
aggrieved' does not appear to us to be satisfactory. किं नाम
जानाति—Bhīma is surprised to hear from Sahadeva the possi-
bility (नाम has the sense of सम्भावना) of Yudhishthira's ever
becoming angry He was all along under the impression that
his elder brother knew ksamā or forgiveness alone To learn
from Sahadeva that he knows anger too (खेदमपि) is therefore
quite a news to him! The whole speech is highly ironical The
sentence गुरु जानाति is to be understood with the author's
favourite काकु, which is here very happy and intensifies the
irony so much 'You are incapable of feeling anger Your all-
in-all lies in ksamā'—this was a common taunt which
Draupadī and Bhīma often administered to Yudhishthira Com-
pare Draupadī's words to the king in Vanaparva, Ch 28 'नूनं च
तव नैवास्ति मन्युर्मरतसत्तम । यत्ते भ्रातृश्च मां चैव दृष्ट्वा न व्यथते मन ॥ 35 न निर्मन्यु
क्षत्रियोऽस्ति लोके निर्वचन स्मृतम् । तदद्य त्वयि पश्यामि क्षत्रिये विपरीतवत् ॥ 36'

11. Construe;—पाञ्चालतनया नृपसदसि तथाभूता दृष्ट्वा वल्कलधरे
(अस्माभि) व्याधे सार्धं वने सुचिरमुषितम् । विराटस्य आवासे अनुचितारम्भानेभृत

स्थितम् । (एव गतेऽपि) गुरु खिन्ने मयि खेद भजति (किम्), अद्यापि कुरुषु न (भजति किम्) । (शिखरिणी)^c

Bhīmasena wants to explain (पर्य) to Sahadeva why he thought Yudhīsthira was incapable of anger and why he was surprised at Sahadeva's remarks that he would get angry. Occasions had arisen in the past when anger on the part of Yudhīsthira would have been most proper. But he did not get angry. How then could he have that feeling now? If he had, it would indeed be a great surprise! तथाभूताम् who had become like that: *e* who had been reduced to that condition. This is a most compressed and a most impressive epithet. It at once recalls to the mind the picture of the helpless Draupadī in her courses, rudely dragged by her hair and her garment in that assembly, and all that shameless indignity to which she was subjected by Duśśasana. तथाभूताम् is really equal to दुःशासना-कृत्यमार्गवसनकेशा नग्नीक्रियमाणा कन्दन्ती च. This way of describing Draupadī's helpless condition in a general way is more effective than if actual words to convey the sense intended had been used. Besides the condition, to which Draupadī had been reduced, was to Bhīma so horrible that he could not describe it in so many words. J's explanation of तथाभूताम् as ऋतुमती नम्रा च is wrong. For, ऋतुमती was not a condition to which she had been reduced by the enemy and नम्रा does not represent the truth. Draupadī had never been stripped naked, only an unsuccessful attempt to do so had been made. दृष्ट्वा—This and the following words in the first half of the stanza are all significant. Thus दृष्ट्वा having actually seen, न तु श्रुत्वा. Actual sight of the humiliation of a loved one is certainly far more painful and exasperating than hearing an account of it. नृपसदसि—The insult was aggravated by the fact that it was inflicted in the assembly of kings. It is a matter of common experience that humiliation suffered in public is more galling than if it were received in private life. It was besides a most mortifying sight for the Pāṇḍavas to witness their beloved wife subjected to such indignity in the presence of those very kings, whom they had before brought under their sway. पाञ्चालतनयाम् the daughter of the king of the Pāṇḍālas. Draupadī was not an ordinary woman. India's bluest blood ran in her veins. An insult to her was

therefore most provoking! But what did we do? We merely looked on! Oh, how humiliating! Such is Bhīma's suggestion. In Sanskrit the name of a country designates the people as well as the king thereof. Thus Pāncāla means the country of that name, the people of that country and its king व्यापै सार्धम् in company with hunters. Good company often serves to alleviate the miseries brought on by circumstances. But who were our associates? Hunters! Oh, what a fall! सुचिरम्¹ for a very (su) long time. A day or two of such residence would perhaps have been tolerable. But twelve long years—Oh, that was simply unbearable! And we did it all! वल्कलधरे (वल्कलानां धरा धारका तै) putting on or dressed in, barks. We did not have even good garments. Oh, what a degradation for members of royal family! Compare 'विजित्य यः प्राज्यमयच्छदुत्तरान् कुरूनकुप्य वसु वासवोपम । स वल्कवासासि तवाधुना हरन् करोति मन्यु न कथं धनञ्जय' Ki 135. अनुचिताश्च ते आरम्भाश्च तै निमृत्त गुप्त यथा स्यात् तथा in a way unknown to others, or secretly (i.e. concealing our identity), by means of occupations (आरम्भ) improper (for us). Thus refers to the latter part of the wager in the anudyūta which was to the effect that the vanquished party was to live twelve years in a forest and further to pass one year *incognito*, during which time if its identity was found out, a further residence in the forest for twelve years more was to follow as a penalty. Note 'महाधनं ग्लहं त्वेकं शृणु भो भरतर्षभ ॥ 9 वयं वा द्वादशाब्दानि युष्माभिर्धूतनिर्जिता । प्रविशेम महारण्यं रौरवाजिनवासस ॥ 10 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 11 अस्माभिर्निर्जिता यूयं वने द्वादश वत्सरान् । वसध्वं कृष्णया सार्धमजिनैः प्रतिवासिता ॥ 12 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 13 त्रयोदशं च निवृत्ते पुनरेव यथोचितम् । स्वराज्यं प्रतिपत्तव्यमितरैरथवेतरे ॥ 14' समापर्व 98 This 13th year the Pāṇdavas passed at the palace (आवास) of King Virāṭa, disguising themselves under various assumed names and following various professions quite unworthy (अनुचित) of themselves. Thus Yudhishthira lived there as a gambler, introducing himself as a Brāhmaṇa, a friend and favourite of Yudhishthira, by name Kaṅka ('कङ्को हि नाम्ना विषयं तवागतो व्रती द्विजातिं स्वकृतेन कर्मणा । 35 युधिष्ठिरस्यापि सखाभवः पुरा 36' विराटपर्व 9). Bhīma announced himself as a Śūdra by caste, named Balala, a clever cook, who had seen service under Yudhishthira and was made head of Virāṭa's

culinary department (' गत्यास्मि शूद्रो बललेति नाम्ना जिजीविषुस्त्वद्विषयं समागत ॥ 17 युधिष्ठिरस्यापि मशानसे पुरा बभूव सर्वप्रभूरन्नपानद । 18 अ 10) Arjuna appeared as a eunuch under the name Brhannalā and was appointed instructor to Princess Uttarā in music and dancing (' स तव राजानमभिप्रादाव्रवीद् बृहन्नलाह नरदेव नर्तकी ॥ 8' अ 11) Nakula went in the character of Yudhīsthira's Groom-in-Chief, Granthika by name, and was made the Asvapati of Virāṭa (' तवाश्वबन्व सुतृप्तो भवाम्यह कुरुष्व मामश्वपतिं यदीच्छसि ॥ 6 जानस्तु मामाह स चापि पाण्डवो युधिष्ठिरो ग्रन्थिकमेव नामत ॥ 10' अ 12) Sahadeva said he was a Vaiśya, by name Aristanemi, and had served under Yudhīsthira as his chief cowherd and was there called Tantripāla (' वैश्योऽस्मि नाम्नाहमरिष्टनेमिर्गोसख्य आस कुरुपुगवानाम् ॥ 12 तेषा (पाण्डवाना) गोसख्य आस वै तन्त्रीपालेति मा विदु 17' अ 13. Finally, Draupadī approached Queen Sudesnā of Virāṭa, introduced herself as a servant and friend of Draupadī by name Mālīnī, and accepted service as a Sairandhrī (' वासश्च परिधायैक कृष्णा सुमलिन महत् । कृत्वा वेष च सैरन्ध्रया कृष्णा व्यचरदार्तवत् ॥ 2 मालिनी चेति मे नाम स्वयं देवी चकार ह कृष्णा कमलपत्राक्षी सा मे प्राणसमा सखी ॥ 45' अ 14) Note that it is a mistake to suppose, as people often do, that Sairandhrī was Draupadī's proper name assumed to conceal her identity at Virāṭa's court Her assumed name was Mālīnī, as we know from above Sairandhrī is a common name applied to a class of female artisans, who work in the houses of others, but who do not thereby lose their independence 'सैरन्ध्री परवेदमस्था स्ववशा शिल्पकारिका' असर , The last line contains two kākus or questions of appeal मयि खिन्ने गुरु खेद भजात (किम्), अद्यापि कुरुषु खेद न (भजति किम्) भजति has the sense of the near future will entertain anger This line is a direct answer to Sahadeva's words कदाचित् खिद्यते गुरु' By the two kākus used Bhīma wants to insinuate that anger towards him is most improper, while towards the Kurus it is most proper But if Sahadeva's statement were correct, Yudhīsthira would be acting just the other way ! This stanza is quoted in K P iii as an instance where kāku conveys by suggestion the intended sense " अत्र मयि न योग्य खेद , कुरुषु तु योग्य इति काका प्रकाश्यते " p 75 The stanza is further quoted in K P. vii as an instance of the poetical defect called न्यूनपद, in so far as certain words have to be supplied ॥२ अस्माभि before उषितं, स्थितं etc. and इत्थ before खिन्ने But Mammaṭa is here a trifle too fastidious,

as this circumstance can hardly make the stanza defective, at least in the eyes of an ordinary critic, for he understands the words supplied very easily without any stretch of imagination. For otherwise, if we carried Mammata's principle to its logical consequences, stanzas like 'गच्छाम्यच्युत दर्शनेन भवत किं तृप्तिरुत्पद्यते' K P p 207 would contain the *dosa* न्यूनपद, inasmuch as अहं has here to be supplied before गच्छामि. The last line decides the meaning to be attached to the root खिद् in this passage. For, खिन्न in खिन्ने मयि undoubtedly means क्रुद्ध. It is thus clear that in the five or six formations from खिद् which occur in this passage, the root has the sense of 'to get angry'. No other sense would do. J is manifestly wrong when he construes the forth line as 'मयि खिन्ने सति गुरुरथापि कुरुषु खेद न वहति इत्यन्वय'. Another way of construing the stanza is पाञ्चालतनया दृष्ट्वा, (अस्माक) वने उषित (भावे क्त, वासमित्यर्थ) दृष्ट्वा, आवासे स्थित (स्थान) च दृष्ट्वा, गुरु खिन्ने मयि खेद भजति. This means that the gerund दृष्ट्वा is to be connected with भजति. But this way is inadmissible for two reasons. First, this construction means that only Yudhishthira saw Pāncālī in that condition. It makes पाञ्चालीदर्शनं युधिष्ठिरकर्तृक only. Secondly, it makes वने वास and आवासे स्थानम् युधिष्ठिरव्यतिरिक्तपाण्डवकर्तृक. This is manifestly not what Bhīma has in his mind. He wants to suggest that they all had gone through those humiliations. Our construction पाञ्चालतनया दृष्ट्वा वने (अस्माभि) उषितम् etc makes पाञ्चालीदर्शनं, वने वास and आवासे स्थानं all सकलपाण्डवकर्तृक, which is the sense intended.

तत् then, therefore, i. e. because Yudhishthira would thus be unreasonably angry with me. I should really have nothing to do with him. Go you to him therefore अतिचिरं प्रवृद्धं यः अमर्षः (anger) तेन उद्दीपितः (ablaze) तस्य Bhīma means his anger has now been allowed to gain strength for a sufficiently long time. The limit has been passed (अति). Action must follow now राजानम्—Note to Bhīma, Yudhishthira at present is not a गुरु, he is merely राजा.

12 Construe:—मया शुष्मच्छासनलङ्घनाहसि मग्नेन स्थितं नाम, स्थितिमताम् अनुजानामपि मध्ये (मया) विगर्हणा प्राप्ता नाम । अद्य एकं दिवसं क्रोधोल्लासितशोणितारुणगदस्य कौरवान् उच्छिन्दत मम (त्वं) गुरु. न असि, अहं तव विधेय. न (अस्मि) । (शार्दूलविकीर्णितम्)

Bhīma has already declared his intention of revolting against the authority of Yudhiṣṭhira in the matter of wrecking his vengeance on the Kauravas. He is, in this stanza, depicting the undesirable results that he fears would follow such revolt viz the sin (अहस्) of having transgressed (लङ्घनम्) the command (शासनम्) of an elder brother and the censure (विगर्हणा) that he would stand exposed to in the midst of the brothers, who had always been keeping to their bounds (स्थितिमतः) duly following the bounds or ordinances that are set to an individual and declared he is prepared (नाम) to suffer them युष्माकं शासनं, तस्य लङ्घनं तदेव अहं तस्मिन् मम plunged, from मस्त्वं-मज्जति मया ममेन स्थितम् is an impersonal construction नाम is used in the sense of अभ्युपगम or acceptance, 'I prefer,' 'I am prepared to suffer' 'नाम' प्रकाश्यकुत्सयोः समाख्याभ्युपगमयोरलौकिके विस्मये कुधि' हेमचन्द्र This sense of नाम in this and the following line is misunderstood by many. The reading लङ्घनाम्भसि is evidently a deliberate emendation on the part of some third-rate scribe, who thought ममेन would suit अम्भसि better. But one must remember, that 'plunged in sin' is quite a common concept, suggesting as it does the comparison of sin with ocean. Besides लङ्घनाम्भसि loses a very important factor in Bhīma's mental state viz the idea of sin. Bhīma is conscious that the course at present he is about to adopt involves sin. Yet his ire is so pitched that he is prepared to incur it अनुजाना मध्ये--The meaning is All my younger brothers will not go against the desires of Yudhiṣṭhira. But I am prepared to do so. In the midst of them i. e. in contrast with them I shall incur censure from the public as being a disobedient younger brother. But I prefer it (नाम). Another way is to take अनुजाना मध्ये = at the hands of younger brothers. They would all remain obedient to Yudhiṣṭhira and would naturally censure me if I proved disobedient. That is the idea. This way is not quite so good. Bhīma's younger brothers would not quite censure him, even though they thought his action censurable. Besides, it is better to refer the 'vigrahanā' as coming from the public. A third way is to take अनुजाना मध्ये = along with my younger brothers. This makes the second line mean Up to this time I remained silent along with my ever obedient anujas and thus incurred censure. But I would no longer do so. This means that censure was levelled against Bhīma and his anujas for not having revolted against Yudhiṣṭhira's authori-

ty long before But *this was not a fact* This interpretation should therefore be rejected. Note that स्थित and प्राप्ता are used in the sense of the immediate future For Bhīma, is referring to the results that *would follow* his revolt कोचन उल्लासिता (from उद् + causal of लस् to brandish or flourish high), शोणितेन अरुणा (gory with blood) च गदा यस्य This adjective is partly proleptic Bhīma would raise his sword on high and proceed to kill the Kauravas His sword would *then* become red with blood, उच्छिन्दत *pres part* from उद् + छिद् छिनत्ति to cut, destroy, annihilate The present participle has the sense of the immediate future. अद्य एकम् दिवसम् to-day, for (just) one day Bhīma wants to emphasise the fact that his revolt against Yudhishthira would last only for a day, during the course of which he would be able to annihilate the Kauravas दिवसम् is an accusative of time showing duration, used according to 'कालाध्वनोरत्यन्तसयोगे' पा 2, 3 5 (इह द्वितीया स्यात् । मास कल्याणी । मासमधीते । मास गुडधाना । क्रोश कुटिला नदी । क्रोशमधीते । क्रोश गिरि । अत्यन्तसयोगे किम् । मासस्य द्विरधीते । क्रोशयैकदेशे पर्वत । सि कौ) गुरु elder brother, who as such deserves to be obeyed, 'विधेय' (विधातु शक्य) whom it is possible to control obedient • विधेयो विनयग्राही वचनेस्थित आश्रव ' अमर

उद्धतम् haughtily This is used adverbially आत्मगतम् to himself आत्मनि गग स्याद् यथा तथा in such a way as to make the speech heard by oneself alone This is a stage direction This of course does not mean that Sahadeva is to mutter his speech within him He must utter it loudly enough to be heard by the audience But Bhīma is dramatically supposed not to hear it अये shows surprise Sahadeva could not understand why Bhīma should start for Pāncālī's abode in such a mood (Page 10) चतस्र शाला समाहता चतु शाल (द्विगु समास), तदेव चतु शालकम् a building having halls (शाला) on all the four sides facing each other, a quadrangle In चतु शालक प्रति प्रस्थित , प्रति is unnecessary But Nārāyaṇa seems to be fond of it Compare above 'शिविर प्रति प्रस्थातुकामस्य' p 3 भवतु-Sahadeva decides to wait outside Pāncālī's quadrangle, because he did not think it proper to intrude on the privacy of Bhīma and Draupadī आयुधागारम् armoury, arsenal, depository of arms आयुध सहाय यस्य whose companion is a weapon, armed with a weapon. Bhīma was in a mood of defiance and haughtiness He desired to arm himself

and at once to proceed to destroy the Kauravas That was why he started for what he took to be the armoury When he came to know his mistake, he thought for a while (विचिन्त्य) as to what he should do and then was glad to realise that an opportunity had thus been accidentally thrown in his way of taking leave of (मन्त्र् with आ to take leave of, bid adieu to) Pāṇcālī, before he finally embarked on the task of wrecking his vengeance For, he already was (एव) thinking of bidding such farewell to his beloved वत्स—The prospect of meeting his beloved at once calms Bhīma down, When he is once more himself, he realises that in anger he had gone a little too far in proclaiming his readiness to break away from Yudhishthira's control He now wants to excuse himself Yudhishthira's attempt to effect peace (सन्धानम्) with the wicked Kauravas, naturally tormented him (पीडयति) While under the influence of this pīḍā, he said those somewhat harsh things Not that he really desired to go against Yudhishthira's desires Sahadeva can also easily see (पर्यतु) all this Such is the import of the affectionate clasping of Sahadeva by the hand and this appeal (वदार्थ etc) to him The whole scene so beautifully illustrates Bhīma's proper character Though indulging in the most violent language when under the influence of anger, he would never go, even by a hair's breath, against the desires of Yudhishthira, for whom, concealed behind his violent words, he had the greatest reverence सन्मोह भूमौ—Mark the change in Bhīma's attitude They had now entered Draupadī's quadrangle In a moment the Queen would stand before them with her hair hanging on her back What had they done to avenge her wrongs? How could they meet her complacently? That was what passed in Bhīma's mind and his anger seemed to rise again In dudgeon he sits on the ground इदमासनमास्तीर्णम् here is a great spread out : e arranged or kept ready आस्तीर्ण is pp from आ + स्तृ स्तृणाति, स्तृणीते to spread out strew, or to cover This second meaning of स्तृ would also do in the present case It probably makes better sense आस्तीर्ण thus means आस्तरणवत् covered over with a covering such as a carpet, cushion or pillow कृष्णागमन कृष्णाया आगमन the arrival of Kṛṣṇā : e Draupadī Sahadeva notes that Bhīma's temper is rising By using the double meaning expression कृष्णागमनम्, he therefore suggests that Bhīma should wait till the arrival of Kṛṣṇa

(कृष्णस्य आगमनम्) and proceed to do what he wants to do after the result of Kṛṣṇa's mediation is known. The expression कृष्णागमनम् is thus very cleverly used. But there is an objectionable feature in the passage. Sahadeva in the first instance asks Bhīma to await the arrival of Draupadī. But how could they reasonably expect her to arrive there at that time? They had not sent word to her that they desired to see her. She might be engaged somewhere else in her palace and might not turn her steps towards the particular part for long. Was it a chance meeting with her that they expected? If so, this is surely a weakness in the dramatist's art. The truth appears to be that Nārāyaṇa was carried away by that very convenient expression कृष्णागमनम् and this point did not strike him at all. उपोद्धातेन owing to the introduction or use (of the expression कृष्णागमनम् in your speech) केन पणेन on what condition? सुयोधन प्रति प्रहित —Note the poet's fondness for प्रति कर्णौ पिधाय shutting his ears (with his hands) This is a gesture suggestive of the deprecation of something which is shocking. Bhīma was shocked to hear that Yudhishthira had demanded only five villages, when half the kingdom legitimately belonged to them. पिधाय (अपि + धा दधाति, वत्ते) is really equal to अपिधाय. For according to the grammarian Bhāṅguri, the अ of अव and आप may optionally be dropped. Note ' वष्टि भागुरि-रल्लोपमवाप्योरुपसर्गयो । आपश्चापि हलन्ताना यथा वाचा निशा दिशा ॥ ' अहह shows the great sorrow that Bhīma felt to see such loss or degradation of spirit (तेजस अपकर्ष) on the part of Yudhishthira as made him pitch his demand so incredibly low. ' अहहेत्यधुते खेदे परिक्लेशप्रहर्षयो । संबोधनेऽपि ' मेदिनी. The technical sense of तेजस्, given by Bharata, is pertinent here ' अधिक्षेपापमानादे प्रयुक्तस्य परेण यत् । प्राणत्ययेऽप्यसहनं तत्तेजः समुदाहृतम् ॥ ३९ ' नाट्यशास्त्र, अ 22 अजातशत्रु is Yudhishthira, so called because his piety was so great that there was nobody in the world whose ill he thought न जात शत्रु द्वेष्य यस्य. Compare III 15 below परिवृत्य स्थित्वा sitting with his face turned away (from Sahadeva) This was to indicate his complete disapprobation of what Sahadeva was speaking and a desire to hear him no longer न त्वया—This means Bhīma flatly refuses to associate himself in any way with a proposal of this kind. It had better not be reported to him at all. He would take it that Sahadeva had not told him anything about it.

13 Construe—^१तद् अस्य भूपते ऊर्जितम् अत्युग्रं क्षात्रं तेजः (आसीत्), तदपि अनेन तदा त्वक्षैर् दीव्यता नूनं हारितम् (अनुष्टुप्)

No man possessed of the well-known (तत्) princely (क्षात्रस्य इदं क्षात्रम्) lustre, would ever stoop so low in his demand. But Yudhishthira has stooped so low. The natural conclusion (नूनम्), therefore, is he has gambled away his princely lustre also. To speak of a Kṣatriya that he has lost Kṣātra tejas is a very severe condemnation. But Bhīma now is in no mood to spare his brother in any way. तत्, used in conjunction with यत्, has the sense of ' famous, well-known '. See ' यच्छब्दस्य हि निकटे स्थितं (तच्छब्दः) प्रसिद्धिं परामृशति । ' K P vii, p 313. ऊर्जितम् lofty, exalted. It is *p p* from ऊर्जयते to grow strong, the denominative from ऊर्जस् strength, vigour अत्युग्रम् exceedingly terrible, such as would strike terror in every one. भूपते is significantly used. It is so humiliating for a king to allow his tejas to be taken away तदपि—The force of अपि is. Though every thing else were lost, a self-respecting man would not allow his proper lustre at least to leave him. But even that Yudhishthira has lost तदा refers to the fatal occasion when the accursed gambling match was held. अक्षैर् दीव्यता—दिव् दीव्यति to play, gamble, governs the accusative or the instrumental of that which forms the means of playing, according to ' दिव कर्म च ' पा 1 4 43. (दिव साधकतम कारक कर्मसङ्गः स्यात्, चात् करणसङ्गम् । अक्षैरक्षान् वा दीव्यति । सि. कौ.) हारितम् caused to be taken away, lost. It is *p p*. of the causal of ह हरति.

नेपथ्ये behind the curtain नेपथ्यम् is derived from नि *n* the eye, or नि *m* the leader, and पथ्य. Thus ' निनो नेत्रस्य, नेनेतुर्वा पथ्यम् ' व्या सु. It means (1) the curtain, (2) the tiring room, (3) the toilet or decoration (' नेपथ्यं स्याज्जवनिका रङ्गभूमिं प्रसाधनम् ' अजय) (4) the actor's costume which makes him look like Rāma, Sītā etc (' रामादिव्यङ्गको वेषो नेत्रे नेपथ्यमुच्यते ' भरत) भट्टिनी—Technically this is the title under which servants address the wives of the king, other than the crowned queen, whose distinctive title is देवी ' देवी कृतोभिषेकायामितरासु च भट्टिनी ' अमर. But Nārāyaṇa does not seem to follow this distinction strictly. For example, Draupadī later on in this Act and in Act vi is addressed as Devī, which as crowned queen is her proper designation. Bharat also does not appear to be quite strict on this point. Note नाट्यशास्त्रं

अ 17 ' राजपत्न्यस्तु सभाष्या सर्वा परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येव नाटके बुधै । देवीति महिषी वाच्या राज्ञा परिजनेन तु ॥ 86 भोगिन्य इति शेषास्तु स्वामित्य इति वा पुन । 87' याज्ञसेनी (यज्ञसेनस्य अपत्यं स्त्री) is Draupadi being the daughter of Drupada, whose other name was Yaśnasena मुहु उपचीयमानानि च तानि बाष्पाणि, तेषा पटल तेन स्थगिते नयने यस्या whose eyes are concealed or covered by a veil of tears that are now and then gathering up तत् पतितम् so an extremely sad situation has arisen or developed तर, though strictly a termination of comparison, is often used in the sense of excess merely.

14 Construe —कुद्धे आर्ये यद् वैद्युतमिव ज्योति अथ समृतम्, तद् इय कृष्णा प्रावृष्टि नूनं सवर्धयिष्यति । (अनुष्टुम्)

Sahadeva fears that that the arrival of Draupadi, bedimmed with tears, is sure to inflame Bhīma's anger the more The following are compared भीमतेज (क्रोधरूप) and वैद्युत तेज, कृष्णा and प्रावृष्ट, भीम and मेघ and द्रौपदीबाष्पम् and वृष्टि The two latter comparisons are implied, while the two former are express. The stanza is, therefore, an instance of एकदेशविवर्तिनी उपमा, which is thus defined एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ भवेता यत्र साम्यस्य ' S D x 24-25 विद्युत इदं वैद्युतम् 'belonging to lightning समृतम् gathered or collected together इय refers more especially to Draupadi's condition viz her being all tearful कृष्णा—Draupadi was so called, because she possessed a dark complexion And yet she was the most beautiful woman of her times So it appears there is no necessary connection between beauty and fairness of complexion प्रावृष् (वर्षणं वृष्ट, प्रकृष्टा वृष्ट अत्र) is the rainy season Lightning grows in intensity in the season

निर्दिष्टस्य अनतिक्रम यथानिर्दिष्टम् This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meaning of यथा यथा-निर्दिष्ट विद्यते यस्या सा यथानिर्दिष्टा as referred to as described : e. with her eyes covered with tears साक्षम् अस्त्रे अश्रुमि सहित यथा तथा tearfully मन्युम् grief 'मन्युशौको तु शुक्ं क्षियाम्' अमर नित्यम् अनुबद्धं कुरुमि वैर येन who has formed eternal enmity with the Kurus हजे is a form of address used towards female servants. ' हण्डे हजे हलाह्वाने नीचा चेटीं सखीं प्रति ' अमर यदि महाराज भवेत् if His Majesty were not opposed (to it) Draupadi is quite confident that

Bhīma would be able to destroy the Kauravas. She is only afraid Yudhishthira would not allow him to do so. Reading between her words, we clearly see she had understood well the character of Bhīma. Though so violent in language and apparently so defiant of Yudhishthira's authority, Bhīma would never do anything without his elder brother's sanction. The reading यदि महाराजस्य भविष्यति (if he would only go against His Majesty's desire) is not good. It suggests a wish on the part of the speaker that Bhīma should prove pratikūla towards the Mahārāja and also conveys a gentle censure to Bhīma for not daring to do so. Both these suggestions are not proper. 'I know Bhīma is quite capable of taking his revenge. But Yudhishthira does not allow him to do so. Oh, how sad, Bhīma dare not go against Yudhishthira's desire. How I wish he could do so!' Such is the trend of Draupadī's thoughts as we gather it from this reading (Page 13) तत्राय—It was quite natural that Draupadī should long to see Bhīmasena then, when a fresh insult had been inflicted on her. For it was really he, more than anybody else, on whom she had pinned all her faith of having her insults avenged. Nārāyaṇa has already arranged to have this natural longing of Draupadī accidentally satisfied. After this sentence J reads तदादेशय etc (given in the foot note). But it is obvious J's reading is incorrect. The cetī could not refer to Bhīma's वासभवनम्, where she requested Draupadī to enter. Because they were just in Draupadī's palace and Bhīma had already gone there. यद् देवी—Note Draupadī is here referred to as Devī अवधीरणाप्येषा even this neglect or disregard (in not noticing my arrival). Ordinarily Draupadī expected Bhīma to receive her with due courtesy. But at this time Bhīma was under the influence of anger. We shall later find he apologised to Draupadī for this failure in giving her proper attention व्यवसितम् determination. Draupadī wants to know what Bhīma would proceed to do in anger किं नाम what, I should like to know. That Yudhishthira should think of effecting peace with only five villages appears to Bhīma simply incredible. Such is the force of this sentence.

15. Construe—कौरवशत समरे न मथ्नामि (किम्)। दुःशासनस्य रुधिरम् उरस्त न पिबामि (किम्)। सुयोधनोरु गदया न सचूर्णयामि (किम्)। भवता नृपति (यदि इच्छति, तर्हि) पणेन सन्धिं करोतु। (वसन्ततिलका)।

This stanza, though containing simple words all, so vividly brings out Bhīma's powerful feelings. Bhīma is completely at a loss to understand why Yudhishthira should at all proceed to effect any peace. He is quite capable of accomplishing everything that he had vowed viz the destruction of the Kauravas, the drinking of Duśśāsana's blood from the chest and the pounding of Duryodhana's thighs. But if this notwithstanding, Yudhishthira arranges a peace, Bhīma will absolutely have nothing to do with it. The first three lines contain the poet's favourite device of bringing out more powerfully the sense intended viz ककु. Apparently the sentences contain a plain statement of his inability (न मथ्नामि etc) to accomplish his vow. But understood with the requisite modulation of voice, they convey a most emphatic assertion of his capacity. The three present tenses मथ्नामि etc are used in the sense of the near future. भवता वृपति is highly significant. To you Yudhishthira is the king whom you must obey. As for me, I have already severed my connection with you (अत एवाह मिन्नो भवद्भय) Let him therefore, do whatever he likes. I have my own way पणेन सन्धिम् peace on (that) condition. पण refers to the conditions of five villages about which Bhīma has just learnt. Peace on such terms is to him simply unthinkable. Yudhishthira should at least have demanded something substantial. That's his idea. He will under the circumstances have nothing to do with such peace. Another way is to take पण in a general sense viz any condition, stipulation or consideration. Peace for a consideration, whatever its nature may be, is to Bhīma most repugnant. Nothing short of downright revenge will please him. A third way is to take पण in the sense of a copper coin (' कर्षिके ताम्रिके पण ' अमर) Bhīma flouts the idea of peace being arranged for an insignificant copper coin, for that is what the five villages sought are according to him, really worth. The first interpretation is the best as being the most suitable to the context. This stanza has been quoted in K P and S D as an instance where kaku implies the intended sense ' अत मथ्नामीत्येवमादि व्यङ्ग्य वाच्यस्य निषेधस्य सहभावेनैव स्थितम् ' S D iv p 231

सहर्षम्—Draupadi was naturally glad to know from Bhīma that he would not be a party to peace being signed on such terms, or for the matter of that, to any peace being effected at

all जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तयः) They have been explained in Appendix A The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches, which are meant for particular individuals only to the exclusion of others स्वगतम् or आत्मगतम् means a speech intended for the speaker alone It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all Of course on the stage all speeches, including even स्वगतम् are to be uttered in a manner loud enough to be heard by the entire audience But the actors must show by proper, gesticulations, or their absence, that they have or have not heard a particular speech पूर्व श्रुत श्रुतपूर्वम् अश्रुतपूर्वम् not heard before This is an irregular compound (सुसुप्तमासः) The stage direction अश्रुण्वन्नेव, found here in all printed editions, is really unnecessary Draupadi's preceding speech is जनान्तिकम् and there is no likelihood of its being heard by Bhīma In the case of Bhīma's first speech on p 13 अश्रुण्वन् was correct, because the cetti had then addressed him ' जयतु जयतु कुमार ' अव्युत्पन्न इव as though void of any meaning of significance (व्युत्पत्तिः) Sahadeva now proceeds to inform Bhīma that Yudhishthira had not made his demand so low for nothing There was a deep purpose lying at its back Mentioning the four villages individually and by not mentioning (अक्रीतेनम्) the fifth, he really wanted to bring prominently to the notice (उद्घाटनम् opening, laying bare, prominently bringing forward to notice) of Suyodhana, and in this way to that of the whole world, the various grievous wrongs (अपकारः) that they had suffered in those places He would thus show to the people that, though really he himself was the injured party, he was quite ready to treat But Yudhishthira knew very well, Sahadeva continues, that even this modest demand of his would be rejected and war would necessarily follow Yet by means of this apparently useless procedure he would first (तावत्) reveal (आविष्टम्) to the world that his heart was really apprehensive (आशङ्किः) of the annihilation of (क्षयः) of his own family, which would necessarily follow declaration of hostilities, and, therefore, would rather avoid war than court it, and secondly, he would prove (प्रतिपादिता) that it is the Kuru king who is really irreconcilable (असह्यः) Thus the moral guilt of the war and its effects would

lie on Duryodhana's head This is the significance of Yudhishthira's seemingly undignified demand, but Bhīmasena has not properly grasped it, Sahadeva means

16. Construe -इन्द्रप्रस्थं वृकप्रस्थं जयन्त वारणावतम् (इति) चतुरो ग्रामान् , पञ्चमं च कचिदेकं (ग्राम) प्रयच्छ । (अनुष्टुप्)

The first four are the villages that Yudhishthira specifically demands The fifth may be any other पञ्चमं कचिदेकं (ग्राम) is sometimes explained as 'one certain grāma, which is pañcama i.e. which destroys the body (पञ्च पञ्चमहाभूतात्मकं देहमित्यर्थे मतिं नाशयति) viz सग्राम ' This means that under pretext of leaving the fifth village unnamed, Yudhishthira is really demanding war This explanation is absurd and should be bluntly rejected First, the meaning sought to be given to the word pañcama is extremely unwarranted and can never have been intended by the poet Secondly, the explanation is unfair to Yudhishthira, who is making honest efforts to prevent war and cannot therefore, be demanding war in so many words Thirdly, if Yudhishthira is really demanding war and thus taking the aggressive as it were, what is the use of asking for the four villages previously mentioned ?

(Page 15) नाम्ना नाम्ना इति प्रतिनाम This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the meanings of यथाप्रतिनाम ग्रामस्य प्रार्थना तथा by means of the demand for villages by individually naming them उद्घाटनमेवेदं सन्त्ये-In the explanation of this vyutpatti of Yudhishthira's message to Duryodhana, Bhatta Nārāyaṇa, it appears to us, has made hopeless confusion First, his words ' अनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनात् ' naturally convey to a reader the idea that there were four grievous wrongs and that they were connected with these four places As there was no fifth wrong, Yudhishthira said the fifth village might be any one But we know, as a matter of fact, that there were only three such wrongs viz विषभोजन, जतुगृहदाह and द्यूतसभा, which include of course पाण्डववधपरिधानकेशाकर्षण Vide also 18 above If four villages were mentioned specially, the four wrongs connected with them ought to have been so mentioned But Nārāyaṇa specifically mentions only three (for only three were really there) and makes a show of

hinting the fourth by using the convenient word आदि ('यूतसमायप-
कर') This ādi really has no sense If a fourth grievous wrong
existed it should have been specifically referred to This in itself
is a serious defect But there is something more also Out of the
four villages mentioned Vārṇāvata alone was an apakāra-
sthāna, being connected with jatugrhadāha The three others
had nothing to do with the other wrong inflicted on the Pānda-
vas Poisoned food was, for instance, administered to Bhīma,
while both the Kaurava and Pāndava princes were living in
Hastinapura The actual incident took place, however, out-
side the capital on the bank of the Ganges in a region known as
Pramānakotī (Vide Ādiparva, Chapters 137-138) The gambling
match and the incidents that followed it, took place all in
Hastinapura in a sabhā specially constructed for that purpose
It would thus be seen that neither Indraprastha, nor Vrka-
prastha, nor Jayanta was an apakāra-sthāna But the way in
which the villages and the wrongs are enumerated and the way in
which Sahadeva proceeds to enlighten Bhīma on this abstruse
point, would suggest that they were apakāra-sthānas Are we
to suppose that Bhatta Nārāyaṇa did not know even his
Mahābhārata well? Some connect Indraprastha with an
apakāra by saying that the Pāndavas betook themselves to it
when they were turned out of Hastinapura Even if this were
correct, Indraprastha could hardly be referred to as apakāra-
sthāna (the place where wrong was inflicted) Further, none
of the apakāras enumerated was connected with it But really
these people do not know what they say when they make the
above statement with regard to Indraprastha This appears to
be a case where one man repeats another's statement without
looking up to the original From the Mahābhārata it is clear
that no trace of apakāra can be connected with Indraprastha
After the Pāndavas had escaped from the house of lac, which
was set on fire by Bhīma, in Vārṇāvata, they led a life of
thrilling adventures in complete obscurity The Kauravas were
under impression that they were all burnt to death and Dhṛta-
rāstra had even offered to them obsequial water From their
obscurity the Pāndavas emerged, to the surprise of all, on the
occasion of Draupadi's svayamvara and Dhṛtarāstra thereupon
invited them along with their newly wedded wife to Hastina-
pura, where he gave them half the kingdom and had Yudhiṣṭhira

crowned King. With a view to avoid any further quarrels between his sons and the Pāṇdavas, he sent the latter to Khāṇḍavaprastha (name of city and the region in which it was situated) This city then became the capital of the Pāṇdavas and was afterwards known as Indraprastha, because it was built anew, developed and beautified by Viśvakarman, the celestial architect whose services were lent for the purpose by Indra on the requisition of Lord Kṛṣṇa. *Vide* Ādiparva ch 287. It would thus be seen that Indraprastha had nothing to do with any of the injuries inflicted on the Pāṇdavas. वृकप्रस्थ and जयन्त are unknown to the Mahābhārata. One Vṛkasthala finds mention in the list of the four villages demanded. It is also a place, where Kṛṣṇa, in the course of his journey to Hastinapura on his mission of peace, sojourns. Why these places, which were not apakāra-sthānas and some of which are not even mentioned in the Mahābhārata, should be enumerated here by the poet is a mystery. According to the Mahābhārata the five villages asked for were as follows — ‘अविस्थल वृकस्थल माकन्दो वारणावतम् । अवसान भवत्वत्र किञ्चिदेक च पञ्चमम् ॥ 19 ’ उद्योगपर्व अ 31. One point to be noted here is that this demand for five villages was originally made through Sañjaya, who was the first messenger of peace. But it was rejected. Thereupon a second attempt to arrange peace was made through the Lord, who was requested by the Pāṇdavas, even including Bhīma, to bring about a peaceful settlement somehow, because they all wanted to avoid destruction of their own family (‘मा स्म नो भरता नश्यन्’ उद्योगपर्व, अ 75-11). The Lord was not saddled with any condition on which to arrange the peace. Yudhiṣṭhira merely told him that his attempt at peace through Sañjaya, when he had demanded five villages, had failed. And here occurs a second enumeration of these five villages, the second line reading ‘अवसान च गोविंद कचिदेवात्र पञ्चमम् ॥ 23 ’ उद्योगपर्व 71. This deserves to be noted in view of the fact that according to Bhaṭṭa Nārāyaṇa the Lord went to arrange peace on the condition of a grant of five villages. साद्योपम् vehemently, with impatience. Bhīma had no patience to listen to the elaborate vyutpatti of Sahadeva. अनर्थकम् not serving any good purpose, of no use. Bhīma was purely a soldier. He cared not for the politician’s insincere talk about the moral guilt of the war and proving to the world that they were not the aggressors.

and so on. He laid his finger exactly on the point that really mattered, when he brought to the notice of Sahadeva the fact that they had all vowed the destruction of the Kuru family, when, after suffering all those humiliations in the dyūtāsabhā they started for the forest. Were they, or were they not going to prove true to their solemn vows? If they were, then the insincere talk of peace with its subtle vyutpatti was perfectly useless. Note that word असवेय has a double shade of meaning. Used by Sahadev, it means 'one who is so obdurate that he cannot be induced to agree to any terms'. This is what, according to Sahadeva, Yudhisthira wanted to prove to the world with regard to Duryodhara. But Bhīma uses the word in the sense of 'one with whom peace is by no means to be made,' as his destruction had been vowed. The reading अपयशः स्वगोत्रं is not good. It means अपगतं यशो यस्मात् स अपयशः अकीर्तिकर इत्यर्थः, ईदृशं यः स्वगोत्रक्षयं तमाशङ्कते तत्. It is true what Yudhisthira feared was the infamy that he would incur if he became the cause of his kulakṣaya. But it is better to leave this to be inferred from the reading स्वगोत्रक्षयशङ्कि. Besides the meaning that has to be given to अपयशः in order to make it sensible is far-fetched. It appears a third rate scribe, not thinking Bhatta Nārāyaṇa's words clear, has added अपयशः or अयशः.

17 Construe --क्रोधात् शत्रुकुलक्षयं युष्मान् लोके हेषयति (किम्) ।
दाराणां सभायां केशकर्षणं (युष्मान्) न लज्जयति (किम्) । (अनुष्टुप्)

Understand a kāku in each of the two sentences. The force of the kāku is to show how unnatural the feelings of Yudhisthira and others were. Really they should not feel ashamed in the world at the destruction of the Kurus, who were after all their enemies. On the contrary, they should be proud of the achievement. But there was every reason for them to be ashamed of the indignity inflicted on their wife. However apparently they were not feeling anything for it. How unnatural was their conduct! This stanza is the answer to Sahadeva's words 'एव कृते आविष्कृतं भवति'. The latter part of his speech regarding कुरुजत्स्यासंधेयता has already been answered. हेषयति (put to shame, cause to blush) is the causal of ह्रीं जिह्वेति to be ashamed. लज्जयति is the causal of लज्ज् 6 A, or लज् 1 A. लज्जते, having the

same sense Note Sahadeva in his speech had referred to स्वर्गत्रक्षय
Bhīma changed the expression first to धार्तराष्ट्रकुलक्षय and
then to शत्रुकुलक्षय He refused to acknowledge the son of Dhṛta-
rastra as belonging to his own family

(Page 16) नाथ न etc —This a very great condemnation
of Yudhishthira and others But one may easily concede that in
view of the many insults that Draupadī had suffered even before
the eyes of her valiant husbands, no condemnation coming from
her could be said to be too severe मा विस्मर्षी do not forget
विस्मर्षी = वि + अस्मर्षी Aorist 2nd pers sing of स्मृ स्मरति. The
augment अ is dropped owing to the presence of the negative
particle मा, according to 'न माङ्योपे' पा न 6 4 74, (अडाटौ न स्त ।
मा भवान् भूत्, मा स्म भवत्, भूद्वा । सि कौ) Further note when मा
is joined to an Aorist, the Aorist technically has the sense of
any other tense or mood, according to 'माङि लुङ्' पा 3 3, 175
(सर्वलकारापवादः ।) But usually in the second person singular this
tense with the augment dropped has the sense of imperative
mood चिर विलम्बमित्यर्थं करोति चिरयति makes delay (in coming)
This is a denominative from चिरम् The expression 'कथं चिरयति
पाञ्चाली' presupposes that intimation had been conveyed to her to
go there and that she was making delay in answering the call
But we know no such intimation had been given They were
only expecting a chance visit How then could such a state-
ment, involving surprise (कथम्) at her delay, be made? Is
the poet nodding? का खलु वेला indeed a long time किं in such
cases has the sense of long and is always followed by अपि or खलु
प्राप्ताया —Note the idiomatic use of the genitive When a certain
period is represented to have elapsed after the occurrence of an
action, the word expressing the occurrence is put in the genitive
case e g 'अथ दशमो मासस्तातस्योपरतस्य' Mu vi रोषस्य आवेश तस्य
वशात् owing to the influence of the vehemence of anger मन्यु
here has the sense of anger 'मन्यु पुमान् क्रुधि । दैन्ये शोके च यज्ञे च'
मेदिनी उदासीनेषु when you are indifferent यथेव समर्थयस्व if so,
consider yourself as having your insults avenged For, Bhīma
was now angry and would forthwith destroy all the Kauravas
Observe a kind of dramatic irony that is present here
Draupadī has just had fresh Paribhava, when Bhīma asks her to
consider herself as apagataparibhava उद्विग्नमिव as though
dejected or sad उद्विग्न is p p from उद् + विज् विजते.

18 Construe --यत् पाण्डुपुत्रेषु जावत्सु दूरम् अप्रोषितेषु च पाञ्चाल-
राजतनया इमा दशा वदन्ते । (अनुष्टुप्)

Bhīma observed that Draupadī was sad. On being question-
ed, she would not readily disclose the cause of her sadness. Bhīma looked at her hair and at once jumped to the conclusion
that her sadness had proceeded from her one standing grievance
viz her insult, remaining unavenged so long. Only a widow,
or a woman whose husband had gone on a long journey
wore her hair loose as Draupadī did. But the Pāṇdavas were
neither dead, nor had they gone on a long journey. What then
could be the cause of Draupadī's wearing loose hair? In the
answer to this question lay the cause of Draupadī's *udvega*. Such
was Bhīma's line of thinking. अप्रोषित (अ + प्र + उषित *p p* from
वस्) not gone on a journey. इमा दशाम् refers to the loose dis-
ordered hair.

* कोऽन्यो खिद्यते—This is a *ling* at Yudhīsthira and others.
खिद्यते here may mean either 'is pained' or 'is angered'. किं
धिकतरम् what do you say (नाम), even greater than this? Bhīma is most unpleasantly surprised to see that even a still
greater insult has been inflicted on his Queen. In a mood of
incredulity (he cannot believe such a thing has happened)
coupled with surprise, he puts this question to Buddhimatikā.
This mood is very natural in such cases. Or the sentence may
mean What possibly (नाम) can be greater than this? Bhīma
cannot think of any insult that can possibly be greater than the
one she has already suffered. Hence his impatience to hear it.

19 Construe --कौरव्यवशदावे अस्मिन् (मयि) क एष मुक्तवेणीम्
एना कृष्णा (मुक्तवेणी कृष्णा) धूमगिखामिव, सृशन् शलभायते । (अनुष्टुप्)

The idea that Bhīma wants to convey in this stanza is that
the person, who had offered that additional insult to Draupadī,
was really courting death at his hands, as surely as a moth that
falls into a column of smoke proceeding from forest conflagra-
tion. Put in still simpler language this means that he would
surely kill such a person. This idea has been expressed by a
mixture of two figures—Rūpaka (Metaphor) and Upamā (Simile).
Bhīma is the forest-conflagration, that is to ^{प्र}prove destructive
to the bamboos (वंश) in the form of the Kauravya's family.

and that in the present case is to burn the person, who has offended Draupadī, like a moth Draupadī, already dark in complexion and appearing perhaps still more, so owing to her dark dishevelled hair is like the line of smoke proceeding from the conflagration. The offending individual is like the moth that comes in contact with the smoke and thus falls into the fire, bringing certain ruin on itself. It is a mistake to suppose as some do, that there is a confusion of ideas here. The supposition is based on the assumption that the poet doubtless wanted to compare Draupadī to wild fire and her dishevelled hair to a line of black smoke, but was not able to express his ideas clearly. This assumption appears to us to be gratuitous and entirely incorrect. Draupadī cannot properly be compared to wild fire because she is not the direct cause of destruction of either the Kauravas or the offending individual in this case, as the wild fire is that of the destruction of bamboos and the moth Bhīma is such a direct cause for his to kill them all, and consequently it is he who properly stands for the wild fire. Besides, just as a moth, coming in contact with the line of smoke, falls into the fire and brings about its own ruin, so an individual, inflicting insult on Draupadī, incurs Bhīma's anger and meets death at his hands. Thus Draupadī, the indirect cause of the person's death rightly stands for the line of smoke, which, though not burning the moth itself, makes it fall into the fire wherein it perishes. It will thus be seen that far from being confused in his ideas, Bhatta Nārāyaṇa is quite consistent and logical कुरो विचित्रवीर्यस्य (कुरुशब्द कुरुवशजान् लक्षयति) अपत्य कौरव्य धृतराष्ट्र इत्यर्थ, कुरूणा राजा कौरव्य धृतराष्ट्र इति वा, तस्य वशः अन्वयः दुर्योधनदुःशासनादिभ्रातृशतरूप, स एव वशः वेणु (समूहैकवचनम्), तस्य दावः तस्मिन् who is the forest conflagration to the bamboos in the form of the family of the Kauravya viz Dhṛtarāstra. The compound is an example of श्लिष्टपरम्परितरूपक. Note 'वने च वनवह्नौ च दवो दावः प्रकीर्तितः' शाश्वतः and वगः सधेऽन्वये वेणौ 'अभिवानचितामणि'. It will be noticed that the compound कौरव्यवशः is peculiarly dissolved. This is the only satisfactory way of dissolving it in view of the following. The word कौरव्य is formed according to 'कुरुनादिभ्यो ण्य' पा 4.1.772 (कुरुशब्दात् नकारादिभ्यश्च जनपदक्षत्रियवाचकेभ्योऽपत्ये राजानि च ण्य स्यादित्यर्थः । कौरव्यः । नैषधः । कुरोपत्यः कुरूणां राजेति वा विग्रहः । बालमनोरमा) But when many individuals are

meant and females are not included among them, the affix *प्य* (य) is dropped, according to 'तद्राजस्य बहुषु तेनैवास्त्रियाम्' पा. 2 4 62 (बहुष्वर्थेण तद्राजस्य लुक् स्यात्तदर्थकृतबहुत्वे न तु स्त्रियाम्। इष्वाकव। पञ्चाला इत्यादि (सि कौ) Thus if we explained the word as कुरो धृतराष्ट्रस्य अपत्यानि, our form would be कुरव and not कौरव्या We must therefore understand the word कौरव्य in कौरव्यवश in the singular, as is done above, so that the rule 'तद्राजस्य etc' does not operate at all But in the course of कौरव्या पशव' St 25 *infra*, where कौरव्य occurs definitely in the plural, a way out of the difficulty is to be found as follows कुरोधृतराष्ट्रस्य अपत्यं कुरूणा जनपदानां राजा इति वा कौरव्यं दुर्योधन इत्यर्थं, तस्मिन् साधव कौरव्या (कौरव्य + यत् affixed according to 'तत्र साधु' पा 4 4 98, the अपत्यवाचक य in कौरव्य being then dropped according to 'अपत्यस्य च तद्धितेऽनाति पा 6 4 151) Thus कौरव्या really means those that are beneficial to the Kauravya *viz* Duryodhana, and though this term would include a large number of persons, it should be restricted to Duryodhana's brothers, as they were the most beneficial to him But a difficulty still remains in this that कौरव्या would not include Duryodhana himself and he is surely meant along with his brother in 'कौरव्या पशव' This difficulty should somehow be removed by extending the application of the reformed word कौरव्य to Duryodhana also, as he is most beneficial to himself, or by having resort to what is called the एकशेषवृत्ति as follows कौरव्यश्च (दुर्याधनश्च) कौरव्याश्च (दुःशासनादयश्च) कौरव्या This वृत्ति commonly called एकशेष-द्वन्द्वसमास, though not strictly regarded as a *samāsa* by Sanskrit grammarians, is obtained according to 'सरूपाणामेकशेष एकविभक्तौ' पा 1 2 64 (एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते। सि कौ) It will thus be seen that though कौरव्यवश° can be satisfactorily explained, कौरव्या पशव cannot अस्मिन्—Understand मयि after this Bhīma is pointing to himself, placing his hand proudly on his chest मुक्ता वेणी यस्या सा ताम् whose braid of hair is loosened वेणी here has the first of the two senses, explained above (p 3) This compound is applicable to धूमशिखाम् (line of smoke) as well, when it means 'which has given out or exhibited, i. e. which moves in, a column or stream (वेणी)' 'वेणी सेतुप्रवाहयो। देवताडि केशवन्धे' हैम The reading बद्धवेणीम् also gives the same sense Only we have to understand वेणी in the second of the two senses abovementioned (p 3) But मुक्तवेणीम् is better as

it suggests the idea of the insult inflicted on her more directly एनाम्—The optional forms of the pronouns इदम् and एतद् (viz. एनम्, एनेन, एनाम्, एनया etc) are used when there is अन्वादेश : e their proper forms have already been used in a previous clause e g अनेन व्याकरणधीतम्, एन छन्दोऽध्यापय । अनयो पवित्र कुलम्, एनयो प्रभूत स्वम् Consequently the use of एनाम् here is unwarranted, as there is no अन्वादेश एताम् would be correct कृष्णाम् means Draupadī, with special reference to the colour of her complexion Punningly the word means 'dark' and qualifies धूमशिखाम् स्पृशन् touching, coming in contact with, hence metaphorically, insulting or offending This present participle denotes the cause of the action, according to 'लक्षणहेत्वो क्रियाया' पा ३ २ १२६ (हरिं पश्यन् मुच्यते । हरिदर्शनं मुक्तो कारणमित्यर्थ) Here the touch is the cause why the person is said to act the moth शलभायते (शलभ इव आचरति acts like a moth) is a denominative from 'शलभ' in the sense of 'acting like,' formed according to 'कर्तुं क्यङ् सलोपश्च' पा ३ १ ११ (उपमानात् कर्तुं सुबन्तादाचारे क्यङ् वा स्यात् । कृष्ण इव आचरति कृष्णायते । सि कौ)

अम्बासहिता accompanied by the mother : e Kuntī It appears Kuntī owed respect to Gāndhārī as the wife of her husband's elder brother समान पति यासा ता सपत्न्य (co-wives), तासा वर्ग (group) तेन युक्तेतेत—This shows how vitally conscious Bhīma was of the duties that young people owed to their elders and what great importance he attached to the observance of formalities To him there was nothing amiss in his wife and mother going to pay their respects to the mother of his most inveterate enemy This is an indirect proof to show that, inspite of his violent words and defiant attitude, he would never prove disobedient to Yudhiṣṭhira, who as a guru was to him always vāndya आ शत्रोर्भयिष्या etc —The anger that Bhīma shows here and the impatience that he exhibits below ('अहो किं कुर्म') when he comes to know that Draupadī was addressed by the wife of his enemy, become very interesting when we remember that he has not yet heard the worst part of the story What he will say when the worst comes ? We have only to imagine He is so jealous of his Queen's honour that if this and nothing else had happened, it was according to him a just cause (स्थानम्) for her anger सखीजने दत्ता दृष्टि यया who cast a glance on the group of her friends Bhānumatī significantly looked at her friends in

हस्तश्च कलापार्थं कचात्परे' अमरं, माधु etc -Bhīma is pleased at Buddhimatikā's reply, which he says was quite worthy of the Pāndavas' servants. They must now no longer put up with any insult, but must return tit for tat. The reply also serves another purpose. In a very effective way it reminds Bhīma of his important task of killing the Kauravas. That makes him impatient (अधीरम्) and he gets up from his seat. There is now no time to be lost. He solemnly assures his Queen that in only (एव) a short time he would tie up her hair with hands gory with Duryodhana's blood.

21 Construe -चञ्चद्भुजभ्रमितचण्डगदाभिघातमर्चूणितीर्युगलस्य सुयो-
वनस्य स्त्यानावनद्धघनशोणितशोणपाणि भीम तव वचान्, (हे) देवि, उत्तसयिष्यति।
(वसततिलका)

चञ्चद्भुजाभ्यां भ्रमिता या चण्डा गदा तस्या अभिघातैः सचूणितम् ऊर्वो
युगलस्य whose pair of thighs shall have been well (सम्) pounded
or pulverized by the strokes of the terrible mace brandished in
my restless arms. Bhīma is telling Draupadī what would happen
when he would proceed to effect his work of revenge. Both
दुयोवन and सुयोधन refer to the same individual. The use of सुयोधन
here in preference to दुयोधन suggests the ease with which Bhīma
expects to fight with him (सुखेन योष्यते असौ सुयोधन). स्त्यान च
अवनद्ध च घन च यत् शाणित तेन शोणौ पाणी यस्य whose hands are reddened
with the unctuous or smooth (स्त्यान p p स्तयै स्त्यायति ते to be col-
lected into a mass), co-agulated or congealed (अवनद्ध p p from
अव + नह नहति ते) and thick blood. Note that the compound
स्त्यान पाणि is what is called a सापेक्षसमास, for the sense of the
compound is not complete, the expectancy (अपेक्षा) as to
whose blood it was that reddened Bhīma's hands remaining
unsatisfied. The same fact is differently expressed by saying
that the compound is faulty, inasmuch as सुयोधनस्य is construed
with शोणित, which is only a part of the compound. Properly
we should have सुयोधनस्त्यानाव पाणि. The stock example of such
sāpekṣa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed
with गुरु only. Language, however, allows such compounds in-
spite of their technical defect, (सापेक्षत्वेऽपि), for, as is argued,
the word fulfilling the expectancy is easily understood (यमकत्वात्).

उत्तसयिष्यति is the future of उत्तसयति, denominative from उत्तस an ornament worn on the crown of the head उत्तसय् means to adorn, decorate, hence to tie or bind up 'There is a grim suggestion that in tying up Draupadi's hair Bhīma would decorate them also, the decoration being the thick clotted blood of Duryodhana

किं नाथ भ्रातर - Draupadī had no doubt that Bhīma was quite capable of doing everything that he had vowed, when once he was fully (परि) enraged. But she feared that his brothers would not favour (अनु + ग्रह् गृह्णाति to favour or support) Bhīma's determination (व्यवसितम्). Her fears were however set at rest by Sahadeva promising support on behalf of himself and his brothers. At this stage a great noise was heard behind the curtain as if in confirmation of the support that Sahadeva had just promised. The whole scene has been very cleverly managed by the poet. For 'किं नाथ भ्रातर' J reads 'नाथ अतिदुष्कर त्वया परि-कुपितेन व्यवसितम्। तदनुमन्यन्तामेतद् व्यवसितं देवता (My Lord, you have in your anger determined to achieve an exceedingly difficult thing. May therefore the deities consent to or support this determination of yours)'. It is easy to see that this reading is not good. Draupadī had absolutely no misgiving regarding Bhīma's capacity to fulfil his words. So the reference to his व्यवसिता as duskara is improper. Her only doubts arose from the attitude of Yudhishthira and others. And this true state of her mind is clearly brought out by the reading adopted in the text.

22 Construe -मन्यायस्तार्णवाम्भ प्लुतकुहरचलन्मन्दरध्वानधीर, कोणाघातेषु गर्जत्प्रलयधनघटान्योन्यसघट्टचण्ड, कृष्णाक्रोधाग्रदूत, कुरुकुलनिधनोत्पातनिर्घातवात, अस्मत्सिंहनादप्रतिरसितसख अयं दुन्दुभिः केन ताव्यते। (संग्रहः)

Behind the curtain a drum is being loudly beaten. Bhīma is describing it in this stanza. What the significance of this beating of the drum is we shall presently see. मन्थे मन्थनक्रियायां मन्थेन वा आयस्तं झुव य अर्णव सागर तस्य यद् अम्भ उदक तेन प्लुतानि कुहराणि यस्य, तथाभूतश्च वलन् च भ्रमन् च य मन्दर एतन्नामकं पर्वत तस्य ध्वान इव ध्वनिरिव धीर गम्भीर deep or grave like the sound of the Mandara mountain as it spinned or revolved (on its axle) with its caverns (कुहरम्) flooded or inundated (प्लुत p p from प्लु हवते) with the water of the ocean agitated in the process of be-

ing churned Once upon a time the gods and demons churned the ocean of milk for nectar They used the mountain, Mandar, as a churning rod and the sérpent Vāuki as the tying rope As the mountain moved round and round, the ocean became agitated and its water filled the caverns of Mandara A great noise was consequently produced To this noise the present drum is the noise produced therefrom is compared Note 'मन्थानं मन्दरं कृत्वा तथा योक्त्रं च वासुकिम् । देवा मथितुमारब्ध्वा समुद्रं निदिग्ममयाम् । अमृतार्थं पुरा ब्रह्मन् तथैवाधुरदानवा ॥ ' म भा आदि पर्व 18 13 Dravid explains प्लुतकुहरवल् as प्लुतकुहरेषु बल्न् reverberating in the caverns that were filled etc This is hardly allowable For, बल्न् does not possess that sense and it is not good to understand it in it inspite of 'कलिवली कामधेनू इति शाब्दिका' or the celebrated घातूनामनेकार्थत्वात् Besides if the caverns were filled with water, how could the mountain reverberate in them ? Reverberation would only be possible in empty caverns कोणानाम् आघात तेषु as it receives the strokes of the drum-sticks 'कोणो वीणादिवादनम्' अमर It was a huge war-drum and many people were beating it with many sticks J notes a technical sense of कोणाघात, quoting as from Bharata 'ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघात स उच्यते' This sense in itself represents a highly exaggerated idea, signifying a purely imaginary noise, rather than one actually heard For, it is difficult to believe that one can ever hear an actual noise produced by the simultaneous (एकदा) beating of hundreds of thousands of large drums (ढक्का) and hundreds upon hundreds of kettle-drums (भेरी) This technical sense, then, is manifestly not intended in the present case, for it is absurd to suppose that countless drums were being beaten on the present occasion Besides, the plural कोणाघातेषु refers to many strokes of the stick, or of the stick if we suppose that only one stick was being used (कोणस्य आघातेषु), rather than to many such koṇāghātas Further दुन्दुभि and भेरी are synonyms ('भेर्यामानकदुन्दुभि ' अमर) and it was physically impossible that the noise of a dundubhi could be heard when hundreds upon hundreds of bheris were being beaten गर्जन्त ये प्रलयस्य घना , तेषां घटा समूह , तासां य अन्योन्यसघट्ट सघर्षणम् , स इव चण्ड terrific like the mutual clashing or collusion of assemblages of thundering clouds of world-destruction As the huge drum received strokes from numerous sticks, the noise created was as terrific as that which

would proceed from a collision of groups of those thundering clouds that made their appearance at the time of world destruction Compare 'दिग्विजयप्रयाणशसी प्रलयघनव्याधोषधरध्वनि प्रस्थान-
दुन्दुभि दध्वान' K p 111 अग्रगामी दूत (मध्यमपदलोपी समास) अग्रदूत ,
कृष्णाया क्रोधस्य अग्रदूत the harbinger (that announces as it were
the effects) of the wrath of Draupadi In a spirit of chivalrous
courtesy Bhīma refers to the drum as the harbinger of Draupa-
di's wrath and not his own, or that of the Pāṇḍavas कुरुकुलस्य
निघन तस्य उत्पातभूत अशुभसूचकमहाभूतविकारभूत य निर्घातवात the stormy
or violent wind that is a portent (उत्पात) boding the destruc-
tion of the Kuru family It is a belief that violent disturbances
in nature portend great calamities Compare Shakespeare 'when
beggars die there are no comets seen, the heavens themselves
blaze forth death of princes' *Julius Cæsar* Act II, Sc 11,
Stormy wind is one of such portents The drum is identified
with a stormy wind that portends the destruction of the Kuru
family It should be noted that निर्घात itself means a violent
stormy wind, the result of contending breezes The word वात
would thus be superfluous In such cases the convention of
exegetes is to take the word, which possesses a qualified mean-
ing, in the sense of the qualification only Note 'विशिष्टवाचकानां
पदानां विशेष्यवाचकपदसमर्पितव्याहारे विशेषणमात्रपरत्वम्' Thus निर्घात, which
means a violent or stormy wind, here to be understood in the
sense of 'violent or stormy' merely निर्घात is thus defined
'पवन पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घात स च पापो
दीप्तविहगरुत' बृहत्संहिता 39 1, वायुना निहतो वायुर्गगनाच्च पतत्यथ । प्रचण्डघोर-
निर्घातो निघति इति कथ्यते' अस्माकं सिंहनादं समरशब्दं तस्य प्रतिरसितं प्रतिध्वनि
तस्य सखा the friend or fellow of the echo of our war-cry Bhīma
means to suggest that their war-cry was very loud Apparently
in ancient days the loudness of the war-cry was considered to be
an index to the greatness or the valour of the combatants Note
that सखिन् becomes सख at the end of a Tatpuruṣa compound
according to राजाह सखिभ्यश्च' पा 5 4 91 The reading ताड्यते is
to be preferred to ताडित, because we know from Draupadi's
speech below (after st 24) that the drum was even then being
beaten So ताडित which designates past tense would not do ताड्यते
denoting continuous present, is consequently better

एष वासुदेव -This scene has been very cleverly managed by
the poet As soon as the confused Chamberlain uttered the

words 'Here indeed the divine Vāsudeva,' all people get up with hands folded and inquired in haste where the Lord was. This their action was more eloquent of their great reverence for Kṛṣṇa than any number of words would have been. The fact was that the Chamberlain had not completed his sentence. He was not announcing the arrival of the Lord, as the party thought and as the audience also would think, but was merely reporting an incident that happened to him. Bhīma and others had, however, no patience to hear him to the end and they automatically rose up. Such was the electric effect of the mere mention of the Lord's name. The whole scene is very effective from the dramatic point of view and testifies to the author's skill. The following special sense of भगवान् may be noted 'ज्ञानशक्ति-बलैश्वर्यवीर्यतेजास्यशेषतः भगवच्छब्दवाच्यानि विना हेयैर्गुणादिभिः' विष्णुपुराण

6.5.79 पाण्डवेषु पक्षपातः सविशेषः प्रेम तेन अमर्षितः सजातामर्षः कुद्ध इति यावत् तेन enraged at his partiality towards the Pāṇḍavas सयन्तुमारब्धः was attempted to be seized. Note that the infinitive has no passive form in Sanskrit. That सयन्तुम् is the original reading is shown by Bhīma's words 'किं सयत' Otherwise he would have said 'किं संयमित' The causal form संयमितुम् was probably introduced by some wiseacre of a scribe, who thought that Duryodhana must have asked somebody else to bind Kṛṣṇa and hence the causal was necessary. As a matter of fact we know from the Mahābhārata that no regular attempt was made to capture the person or Kṛṣṇa. Duryodhana, Śhākuni, Karna and Duśśāsana had merely conspired to capture him. But their evil intention was understood by Sātyaki, who revealed it to Kṛṣṇa in the presence of Dhṛṭrāṣṭra and others. Duryodhana thereupon was summoned into the assembly and severely reprimanded by his father and there the matter ended. After this Kṛṣṇa manifested his viśvarūpa. For these incidents read Udyoga-parva Ch 130-131. Bhaṭṭa Nārāyaṇa changes the episode a little with a view to make it suitable for his dramatic purpose and represents the Lord as displaying his world-form in order to frustrate Duryodhana's attempts to seize him. Here in all printed editions the Kaṇvukin's speech runs as follows 'पाण्डवपक्षपातामर्षितेन सुयोधनेन सयन्तुमारब्धः' It is easy to see that the words सयन्तुमारब्धः have found a place in this speech by some sort of confusion with the Kaṇvukin's next speech. For,

if the Kaṇṇukin had completed his sentence here with the words सयन्तुमारब्ध, there was no necessity for Bhīma to ask ' किं सयत ' What happened was this When the Kaṇṇukin said ' पाण्डव सुयोधनेन, ' Bhīma impatiently asked ' किं सयत ', because he feared that Duryodhana in his insolence must have laid rude hands on the Lord The Kaṇṇukin allayed his fears by declaring ' सयन्तु-मारब्ध ' We have therefore removed the words ' सयन्तुमारब्ध ' from the speech which begins with ' पाण्डव० ' दर्शित यद् विश्वरूप तस्य तेज तस्य सपात अभिघात तेन मूर्च्छित that had fainted at the encounter (सपात) of the refulgence of his Universe-Form displayed (by him) For a good description of the Lord's visvarūpa, read Adhyāya 11 of the Gīta अवधूय having disregarded न विलम्बित विलम्ब यस्मिन् कर्मणि यथा तथा अवलम्बितम् without delay पाशुल (पाशुरस्य अस्ति असौ पाशु + लच् a possessive affix) covered with dust, polluted, defiled, then, one who defiles or disgraces, a bane पातन has the same sense एव त्वयि you having thus transgressed all bounds निमित्तमेव निमित्तमात्रम् visible or outward cause What Bhīma means is that in attempting to seize the person of Kṛṣṇa Duryodhana had really thrown to the winds all rules of righteous conduct His impiety had then reached a stage where it was of itself sure to bring on him ruin as punishment The intervention of anything else was really unnecessary The outward cause of his destruction would be the enraged Pāṇḍavas But the real cause was his own unrighteousness Compare ' तस्मात्त्वमुत्तिष्ठ यशो लभस्व जित्वा शत्रून् भुक्ष्व राज्यं समृद्धम् । मयैवैते निहता पूर्वमेव निमित्तमात्रं भव स्वय-साचिन् गीता 9 33 स्वेन रूपेण in his proper character i.e. that of a divine personage Sahadeva is the youngest of the Pāṇḍavas. This innocent query is therefore quite worthy of him.

23 Construe—आत्मारामा, निर्विकल्पे समाधौ विहितरतय, ज्ञानो-न्नेकाद् विघटिततमोऽग्रन्थय, सत्त्वनिष्ठा (मुनय), य कमपि तमसा ज्योतिषा वा परस्तात् (विद्यमान च) वीक्षन्ते, तमसु पुराण देव मोहान्ध अय (दुयोधन) कथं वेत्तु । (मन्दाक्रान्ता)

The stanza describes Lord Kṛṣṇa in terms of the Highest Brahman and the expressions used are reminiscent of words and phrases in which Brahman is referred to in the Upaniṣads and the Gītā That Bhīma should describe Kṛṣṇa in this way is

highly significant. It shows that Bhīma knew the Lord in his svarūpa and even if peace had been effected through his agency, Bhīma would reverentially have submitted to it in spite of his violent protestations. Bhīma was really a greater devotee of Kṛṣṇa than even Arjuna, who is popularly considered to be the greatest. आत्मनि आ समन्तात् रमन्ते ते those who find their all-sided delight in themselves. This represents withdrawal from the world and its various objects of enjoyment and turning one's attention inward. This is the first stage towards the realisation of the Lord. Other explanations of the compound are आत्मैव आराम (place of recreation) येषाम् or आत्मैव आराम वन येषाम् to whom their self is merely a forest : i.e. who care not the least for their own comforts, are perfectly indifferent towards themselves. निर्विकल्पे समाधौ विहिता रतिर्यै who have fixed their love on distinctionless undifferentiated mental concentration. समाधि (सम्यक् आधीयते एकाग्रिक्रियते मनः यस्मिन्) means close mental concentration on the object of one's worship. According to Vedānta Samādhī is of two kinds, सविकल्प, or सविकल्पक and निर्विकल्प or निर्विकल्पक, which in Yoga are known as सप्रज्ञात and असप्रज्ञात. सविकल्प or possessed of distinction, is that concentration wherein the person concentrating is conscious of the distinction of the knower, the knowledge and the known, called ज्ञातृज्ञानज्ञेयात्मिका त्रिपुटी. This is a lower form of Samādhī. The higher form is निर्विकल्प समाधि, wherein the person concentrating becomes so identified with the object of his concentration that he loses the threefold distinction above referred to and remains in state of perfect union with Brahman. Note समाधिविविधः सविकल्पको निर्विकल्पकश्च । तत्र सविकल्पको नाम ज्ञातृज्ञानादिविकल्पलयापेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरवस्थानम् । निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पलयापेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरतितरामेकीभावेनावस्थानम् । वेदान्तसार खण्ड 30, also 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः' योगसूत्र 3.8 (तदेव ध्यानं यदा ध्येयार्थमात्रग्राहि भवति न तु ध्यातृव्यानध्येयादिविभागः गृह्यति तदा समाधिरुच्यते इत्यर्थः ।) and 'विरामप्रत्ययामासपूर्वं सस्कारशेषोऽन्यः (असप्रज्ञातः ।)' योगसूत्र 1.18 निर्विकल्प रतयः represents the second stage viz. that of putting into practice the means of the realisation of the Lord. The second line refers to the third stage, depicting the result that follows the continued practice of this means. The result consists in the destruction of *tamas* and *rajas* and the accumulation

of *sattva*, which finally leads to the devoutly-to-be-wished con summation *viz* the realisation ज्ञानस्य उत्सेक आधिक्य तस्मा owing to excess or profuseness of knowledge ,ज्ञानोद्रेकात्, which is another reading, means the same thing ज्ञान here appears to have been used in the same sense in which Rāmānuja understands it in his Sribhāṣya *viz* ध्यान or continuous meditation or contemplation (‘ ध्यान च तैलधारावदविच्छिन्नस्मृतिसंतानरूपम् ’ श्रीभाष्य) In this way only the word उत्सेक (excess) can be well understood विघटिता तमस ग्रन्थय ये who have severed or snapped asunder all knots of *tamas* or ignorance When *jñāna* increases, *tamas* or *añāna* naturally disappears *Tamas* here includes *rajas* also, for it is no less detrimental to the higher aim When these are destroyed, *sattva* increases सत्त्वे निष्ठा द्रुवा स्थिति येषा ते who are firmly established in *sattva* or the quality goodness When this stage is reached the preparation is complete and realisation follows J describes this process as follows ‘ अत्र तु प्रथम वनवास , तत साक्षात्कार , ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाश , ततस्तत्त्वनिष्ठता, तत साक्षात्कार’ इति तत्त्वज्ञानोत्पादक क्रमोऽपि बोद्धव्यः । ’ कमपि and तमसा ज्योतिषा वा परस्तात् (विद्यमानम्) are predicates The sages realise (वीक्ष्) the Lord as being such ’ कमपि means indescribable or incomprehensible This is quite in accord with the description of the Lord we find in the Upanisads What is exactly meant by the other predicate, ‘ (lying) beyond (the regions of) darkness and light, ’ is not clear Probably the expression refers to the Lord’s all-pervadingness, region of darkness signifying the nether worlds and those of light the upper ones The Lord lies beyond all these १ e. He pervades the entire universe and yet remains over and above it, an idea somewhat similar to that contained in ‘ स भूमिं विश्वतो दृष्ट्वा अत्यतिष्ठद् दशाङ्गुलम् ’ Rg x 90 1 Another way is to take तमसाम् to stand for the quality *tamas* and ज्योतिषाम् for *rajas* and *sattva* The idea then is that the Lord is beyond these three qualities १ e is त्रिगुणातीत J explains ‘ तमसा मिथ्याज्ञानाना ज्योतिषा तत्त्वज्ञानाना परस्तात् परम् । ताभ्यामप्यगम्यमित्यर्थः । अत एव कमपीत्युक्तम् ’ The objection against this interpretation is that there is no propriety in declaring that the Lord is incomprehensible by ‘ false knowledge ’ and that He is really तत्त्वज्ञानगम्य तत्त्वज्ञान otherwise would not be तत्त्वज्ञान But J’s words might be understood to be an emphatic way of putting forth the great difficulty of comprehen-

ding the Lord Note that तमस परम् occurs as a qualification of the Lord in the Gītā 13 18 'ज्योतिषामपि तज्ज्योतिस्तमस परमुच्यते ।', where शंकराचार्य interprets the word as 'तमसोऽज्ञानात् परमस्पृष्टमुच्यते' and रामानुज as 'तम शब्द सूक्ष्मावस्थप्रकृतिवचन । प्रकृते परमुच्यते इत्यर्थः ।' वा is used in the sense of च 'वा समुच्चय एवायं उपमानविकल्पयो' हेमचन्द्र पुराण देवम् the ancient God The Lord is often referred to under this title Note 'त्वमादिदेव पुरुष पुराण,' गीता 11 38 The etymology of पुराण is interesting Read यास्क निरुक्त 3 19 'पुराण कस्मात् । पुरा नव भवति' पुराण means that which was new in ancient days, but is no longer so now सोहेन अन्व blinded by infatuation (proceeding from wealth and power) वेत्तु is better than वेत्ति. First, because it suggests pity for the lot of the infatuated Duryodhana and secondly, because it conforms to जानातु above.

अच्यवस्यति (अधि + अव + सो स्यति) is doing, is about Bhīma wanted to know what effect the failure of Kṛṣṇa's mission had on Yudhiṣṭhira सो with अधि and अव has here the simple sense of कृ स्वयमेव—This reply of the Chamberlain looks a trifle impertinent He should really have answered Bhīma's query directly Instead he avoids it altogether. In this connection we must remember that the Chamberlain had come to call Bhīma, for Kṛṣṇa wanted to see him immediately In order therefore to avoid any further loss of time he thus cut the matter short by asking Bhīma to go himself to Yudhiṣṭhira, with whom Kṛṣṇa evidently was Further, the dramatic effect of the following stanza, which answers Bhīma's query, would have been lost if Jayandhara had answered him directly दृष्टि and अन्धक were two ancestors, not direct though, of Kṛṣṇa, being the sons of युधाजित्, who was a son of क्रोष्टु, himself a son of यदु Vide हरिवंश 1 34 We cannot understand how Bhaṭṭa Nārāyaṇa mentions them as Commanders of Yudhiṣṭhira's army along with Drupada, Virāṭa and Sahadeva For, by this time they must have been long dead Nārāyaṇa's looseness of writing is responsible for this error. The only way out of the difficulty is to suppose that there were two individuals of the names of वृष्णि and अन्धका, that had commanded two Pāṇḍava divisions They probably belonged to the Yādava clan, but of course were quite different from Kṛṣṇa's ancestors bearing those names अशौहिणी is a large division or army consisting

of 21870 chariots, an equal number of elephants, 65610 horses and 109350 foot Note 'अक्षौहिण्या प्रसख्याता रथानां द्विजसत्तमा । सख्या गणिततत्त्वज्ञै सहस्राण्येकविंशति ॥ 23 शतान्युपरि चैवाद्यै तथा भूयश्च सप्तति (ie 21870) । गजाना च परीमाणमेतदेव* विनिर्दिशेत् ॥ 24 जेय शतसहस्रं तु सहस्राणि नवैवं तु । नराणामपि पञ्चाशच्छतानि त्रीणि चानघा (ie 109350) ॥ 25 पञ्चषष्ठिमहस्राणि, तथाश्वाणा शतानि च । दशोत्तराणि षट् (ie 65610) प्रादुर्यथावदिह सख्याया ॥ 26 एतामक्षौहिणीं प्राहु सख्यातत्त्वविदो जना । 27 म भा आदिपर्व 2 अक्षौहिणी is explained ऊह समूह अस्या अस्ति इति ऊहिनी अक्षाणा रथानाम् ऊहिनी अक्षौहिणी, the वृद्धि being had by the वार्तिक 'अक्षादूहिण्यामुप-सख्यानम्' and च being changed to ण according to पूर्वपदात्सज्ञायामग ' पा 8 4 3 (पूर्वपदस्थान्निमित्तात्परस्य नस्य ण स्यात् सज्ञाया न तु गकारव्यवधाने । दुरिव नासिकाऽस्य द्रुणस । अग किम् । ऋचामयन ऋगयनम्)

24. Construe -यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दी-कृतम्, यत् शमवता कुलस्य शान्तिमिच्छता (तेन) विस्मर्तुमपि ईदितम्, तदिदं नृपसुताकेशाम्बराकर्षणै द्यूतारणिसमूत महत् यौधिष्ठिर क्रोधज्योति कुरुवने जृम्भते । (शार्दूलविक्रीडितम्)

Some one from behind the curtain is announcing in this stanza to the Pāṇḍava and the Kuru armies that Yudhiṣṭhira's anger, which was originally roused by the insults offered to Draupadī, but which all this while he had suppressed with great efforts, because he was afraid of breaking his vow of truthfulness, is now stirred and is working in all its fury against the Kauravas सत्यस्य व्रत तस्य भङ्ग तस्मात् भीरु मन यस्य तेन Supply युधिष्ठिरेण The vow of truth refers to the wager, to which Yudhiṣṭhira had agreed and which he lost viz 12 years' residence in forest and one year's residence *incognito* Yudhiṣṭhira wanted to abide by his plighted word That was why he did not allow his anger any scope during these 13 years यत्नेन suggests that Kṣatriya as he was, he found it very difficult to curb his just anger But he had to do it in view of his vow of truth That cost him great efforts therefore मन्दीकृतम् rendered dull in intensity, suppressed, checked Dissolve this as न मन्द अमन्द, अमन्द मन्द कृत मन्दीकृत This is technically known as a च्वि form, which is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing according to 'कृन्वस्तियोगे सपद्यकर्तरी च्वि'

पा 5 4 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम्' (विकारात्मता प्राप्नुवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् (तस्य प्रकृतौ वर्तमानत्वं गौण्या वृत्त्या' लघुशब्देन्दुशेखर) 'स्वार्थे निवर्त्ता स्यात्करोत्यादिभिर्योगि। अकृष्ण कृष्ण सपद्यते, त करोति कृष्णीकरोति। गङ्गा स्यात्। 'दोषाभूतमह। दिवाभूता रात्रि। सि कौ) This technical use of च्वि is best illustrated by Kālidāsa's 'अमु पुर पश्यसि देवदारु पुत्रीकृतोऽसौ वृषभघ्नजेन' R 2 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence च्वि is there appropriately used. In fact, as pointed out by Nāgeśa in his Śekhara, the real province of च्वि is there where we have a metaphorical use of the word *e g* 'पयोवरीभूतचतु समद्राम्' R 2 8. The student should remember this point well as it is not understood by many people. But in literature we often come across examples, where च्वि is not used in the strict sense of अभूततद्भाव. This must be classed as poetical licence. The present मन्दीकृतम् does not possess the strict च्वि sense. For, Yudhishthira had really curbed his anger and there was no such thing as the really 'not curbed' anger being looked upon as curbed. It is, however, possible to say in this case that Yudhishthira had not really made his anger मन्द (dull or less intense). It was always there in his heart in all its intensity. He had merely suppressed it & he had not allowed it to manifest itself. According to this view मन्दीकृतम् would represent strict use of च्वि. For, suppressed, or curbed is only a secondary sense of मन्द. यद् विस्मर्तुमपि ईहितम् which was even sought to be forgotten. Peacefully inclined (शमवत्) as Yudhishthira naturally was, he not only tried to check his anger, but in his desire for the peace (शान्ति) of his family, he even sought to forget it. But apparently he was not able to do so. 'यद् क्रोधज्योति (fire or grief) विस्मर्तुम्' is not a happy combination. For, the idea of forgetting is not proper in the case of fire. शमयितुम् or निर्वापयितुम् would have been appropriate. Bhatta Nārāyaṇa appears to have lost sight of the metaphor क्रोधज्योति in the fourth line, when he wrote the second ! द्यूतमेव अरणी वह्निनिष्पादनसाधने दारुणी तयोः समभूत जमितः enkindled or generated in wooden sticks in the form of gambling. The metaphor refers to the generation of sacrificial fire, which is accomplished by rubbing together two pieces of Sami wood called अरणि (निर्मन्थ्यदारुणि त्वरणिर्द्वयोः अमर) The gambling represents

the arāṇis where the fire of Yudhiṣṭhira's anger was generated and the cause of such generation was the dragging of the hair and garment of Draupadī चप कर्पणे suggests samilitude of the dragging with the rubbing activity of the hands in generation of the sacrificial fire युधिष्ठिरस्य सम्बन्धि इदम् यौधिष्ठिरम् belonging to Yudhiṣṭhira कुरव दुर्योधनादय एव वन तस्मिन् जृम्भते 'spreads apace, rages wildly

सहर्षम्—Bhīma is naturally glad to learn that Yudhiṣṭhira had grown angry, for, it meant that war would be declared and he would get the long expected opportunity of wrecking his vengeance न प्रतिहत अप्रतिहत, अप्रतिहत प्रसर यस्मिन् कर्मणि यथा तथा with its course unimpeded Bhīma hopes that no obstacle may block the progress of Yudhiṣṭhira's anger प्रलयस्य ये जलधरा तेषा स्तनितमिव मासल deep or loud like the thundering of clouds of world-destruction Dravid finds fault with this expression on the ground that the comparison of दुन्दुभि with स्तनित is not logically consistent For, it is not the drum that is deep or loud, but rather its sound We do not think there is anything objectionable here This appears to us to be a case of simple lakṣaṇā or metaphor, by which the word dundubhi denotes the sound of the drum Dravid's further objection that such metaphorical use would not be consistent with ताव्यते holds no water For, it is well-known that lakṣaṇā is to be resorted to only when the primary sense is inapplicable This thus means that going with मासल, दुन्दुभि is to be understood metaphorically but with ताव्यते it has its usual sense Compare stanza 22 above रणयज्ञ—Observing that the war-drum was being loudly beaten over and over again, Draupadī asked Bhīma why it was so beaten With grim humour Bhīma answered a sacrifice was proceeding and proceeded to explain that it was the sacrifice of war तथा हि (so indeed) is used to introduce explanation of an idea previously expressed Here Bhīma proceeds to explain why he terms the impending war a sacrifice

25 Construe—वय चत्वार ऋत्विज, स भगवान् हरि, कर्मोपदेशा सग्रामाध्वरदीक्षित, पत्नी गृहीतव्रता, कौरव्या पशव, प्रियापरिभक्केशोपशान्ति फलम्, यशोदुन्दुभि राजन्योपनिमन्त्रणाय स्फीत रसति । (शार्दूलविक्रीडितम्)

5 2 36 (तारका सजाता अस्य तारकित नभ । आकृतिगणोऽयम् । सि कौ) दीक्षा or initiation was a ceremony which was performed by the sacrificer before the commencement of the sacrifice and which, entailing as it did certain restrictions on the sacrificer, made him fit for performing the sacrifice पत्नी is the wife of the sacrificer, who also had to observe certain vows In the present case the vow refers to the vow observed by Draupadi of wearing her hair loose For कौरव्या *vide* above p 31 The word refers to Duryodhana and his 99 brothers, who in the present war sacrifice represented the animals that were to be slaughtered प्रियाया परिमवा तज्जनितो य क्लेश तस्य उपशान्ति the soothing of the pain of insults suffered by our beloved *viz* you This was to constitute the fruit of the war-sacrifice राज्ञोऽप्य राजन्य a Prince, a member of the Ksatriya caste उपनिमन्त्रणम् inviting यशोजनक दुन्दुभि यशोदुन्दुभि Bhima thus names the drum, because he feels sure that the war, which it is proclaiming, is to bring them renown स्फीतम् is *p p* from स्फाय् स्फायते to grow fat or swell and is used adverbially in the sense of 'loudly' रसति is booming This stanza is quoted by K P vii p 355 as an illustration of the poetical defect called अभवन्मतयोग (अभवन् अविद्यमान मत इष्ट योग सम्बन्ध यत्र absense of the intended connection) Here evidently the poet intends the expression संग्रामाध्वर to be connected with each of the clauses *viz* संग्रामाध्वरे चत्वारो वय ऋत्विज , संग्रामाध्वरे स भगवान् हरि कर्मोपदेष्टा, संग्रामाध्वरे नरपति दीक्षित etc But on account of संग्रामाध्वर being compounded with दीक्षित , it is not available for grammatical construction with the other clauses Hence the defect mentioned arises संग्रामाध्वरे as an independent word would not have given rise to this doṣa

गुरुजनेन युधिष्ठिरेण अनुज्ञाता being commanded by our elder brother Note the somewhat unusual sense of command that अनुज्ञा, usually meaning permission, has in this passage The reading अनुज्ञाते means at the command, तस् being applied in the sense of the ablative विक्रमस्य अनुरूप यथा स्यात्तथा रूप कर्म इत्यर्थे deeds worthy of our valour विक्रमस्य अनुरूप यथा स्यात्तथा would also do बाष्प धारयन्ती may mean either 'having tears, *i e* with tears' or 'checking the tears' This latter is preferable For, it shows that Draupadi wanted to avoid any sign of inauspiciousness which tears were considered to be, on this auspicious

occasion Tears at this time were so natural in the case of Draupadī They reveal her loving nature असुरैः समरं तस्मिन् अभिमुखं तस्य prepared for battle with the demons हरेरिव—The propriety of this simile lies in the fact that Draupadī knew well that Kṛṣṇa always became victorious in his fights with the demons यच्चाम्बा—This is an exceedingly significant benediction and shows the sacredness of a mother's heart Very wisely indeed does Draupadī keep the nature of what Kuntī hopes (आशास्ते) for the Pāṇḍavas undefined No words can adequately describe the feelings of a mother towards her children मङ्गलवचनम् the utterance of your benediction, the expression of your pious wish किमद्यापि सनया what need even now of giving you a vain consolation? Bhīma meant to say that all the assurances he had given her till then were in a sense false or vain, because they were never followed by any deeds But then there was no necessity of offering any more consolations of that kind. For, he was about to take immediate action He therefore was in dead earnest in what he said in the following stanza and exactly meant to act up according to his words

26 Construe :—अनि शेषितकौरव्यम् (अतएव) परिमवक्षान्ति-लज्जाविधुरिताननं वृकोदर भूय (त्व) न पश्यसि॥ (अनुष्टुम्)

अनि शेषिता कौरव्या येन who has not completely finished with the Kauravyas viz Duryodhana and others, &c killed them to a man परिमवाणा क्षान्ति सहन तथा (जनिता) या लज्जा तथा विधुरित क्लिष्ट विवर्णमित्यर्थ आनन यस्य whose face is turned pale through shame at having to put up with the insults (received) What Bhīma means is this In former days every time he saw Draupadī, his face turned pale in shame at having meekly submitted to those various insults that were inflicted on them and at not having avenged them yet But now he was going to kill the Kauravas and have his vengeance And he was determined not to see Draupadī before he did that विधुरित is explained as सजात विधुर वैकल्यं दुःखमिति यावत् अस्य which is distressed, hence which is turned pale Note ' वैकल्येऽपि च विच्छेदे विधुर विकले त्रिषु ' मेदिनी The reading ' परिमवक्षान्ति-लज्जा ' means ' pain and shame arising from the insults ' and is much too tame The important factor of meek submission (क्षान्ति) is here lost The reading in the text is therefore preferable वृकस्येव उदरं यस्य स वृकोदर wolf-bellied,

having the appetite of a wolf Bhīma was so called owing to his voracity

नाथ मा खलु—This is a very characteristic warning that Draupadī gives to Bhīma It reveals so vividly her loving anxiety for his safety Draupadī fears that, goaded on by the memory of the insults suffered by her, Bhīma may move on the field of battle unmindful of his personal safety With a heart, grown feverish through love, she requests him not to do so याज्ञसेन्या परिमवा तै उद्दीपित (ablaze or enkindled) कोपानल येषा ते मा खलु सचरिष्यथ indeed, do not move अनवेक्षित शरीर ये who do not properly observe or care for their body, regardless of personal safety न प्रमत्त प्रमाद यस्मिन् कर्मणि यथा तथा सचरणीयानि those in which one must move without making any mistake & e with absolute caution सुक्षत्रिये excellent lady of the warrior caste The epithet is purposely used It suggest that Draupadī, as an excellent Ksatriya woman, need have no such apprehension For she should have known that the Pāṇdavas were well versed in the art of moving on the field of battle

27 Construe—अन्योन्यास्फालमिन्नद्विपरुधिरवसामासमस्तिष्कपङ्के ममनानां स्यन्दनानाम् उपरिक्लृप्तपदन्यासविक्रान्तपत्तौ । स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यचृत्य-
त्कबन्धे सग्रामैर्कारणवान्त पयसि विचरितु पाण्डुपुत्रा पण्डिता (सन्ति) । (स्रग्धरा)

The stanza contains a description of the battle-field, couched in terms horrible and disgusting, well calculated to bring out the रौद्ररस or the sentiment of the terrible अन्योन्येषाम् आस्फाला घट्टनानि तै मित्रा, विदीर्णा ये द्विपा तेषा रुधिर च वसा च मास च मस्तिष्क च, एतान्येव पङ्के तस्मिन् in the mire (formed) of the blood, fat (वसा), flesh and brains (मस्तिष्कम्) of elephants torn to pieces or mangled (मित्र) by mutual collisions (आस्फाल) In the thick of the battle elephants dashed violently against one another The result was their bodies were mangled and blood, fat, flesh and brains were freely spilt These together formed a thick compound, which is considered to be mud Note that the compound अन्योन्या पङ्के is to be construed with ममनानाम् The chariots were plunged in such mud, so deep and vast it was It is not good to take अन्योन्या पङ्के as a बहुव्रीहि, qualifying अन्त पयसि For then ममनानां would hang loosely on उपरिक्लृप्त पदन्यास ये, तादृशा विक्रान्ता शूरा

इत्यर्थं पश्य यत्र where the gallant or valiant foot-soldiers plant their feet on the tops of (उपरि) the chariots. The mangling of elephants due to their mutual collision gives rise to mud formed of their blood, etc. Chariots get plunged therein. The valiant foot-soldier has therefore to force his way on by planting his foot on their tops, स्फीत यद् असृग् रुधिर, तस्य पानार्थं या गोष्ठी मिलित समज सघ इत्यर्थ, तस्या रसन्य आरटन्त्य अशिवाश्च अमङ्गलसूचिकाश्च या शिवा शृङ्गाल्य ता एव त्र्याणि तै तदनुरोधेनेत्यर्थ नृत्यन्त कबन्धा यस्मिन् where headless trunks (कबन्ध-न्धम् a headless trunk that moves, 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' अमर) dance to (the tune of) musical instruments (तूर्यम्) in the form of the inauspicious (अशिव) female jackals (शिवा), howling in their assembly (गोष्ठी), (gathered) for drinking the plentiful (स्फीत) blood (that is spilt). Blood ran profusely. Jackals in their numbers were consequently attracted to drink it and they howled as they enjoyed the carouse. In the meanwhile soldiers were being killed and their headless trunks stalked about. The poet represents that these as it were danced to the tune of the howling of the inauspicious jackals चारित्रवर्धन while commenting upon R 7 71 remarks that a headless trunk dances when a thousand warriors are killed. Note 'यत्र रणे वीराणां सहस्र पतति तत्रैव कबन्धो नृत्यतीत्यागम । उक्त च । 'अप्यात्मनो विनाश न पर परव्यसनदृष्ट । प्राय सहस्रनाशे समरमुखे नृत्यति कबन्धम्' इति' quoted by Nandargikar सग्रास एव एक अर्णव तस्य अन्त पयसि in the (very) inmost water of the one great ocean in the form of battle : e in the thick of the fight. एक suggests the greatness of the ocean पण्डिता expert versed, proficient

ACT II

कञ्चुकी (the Chamberlain) was so called because he wore a kañcuka or a long robe, peculiar to his office, somewhat similar to the modern academic gown For definition *vide* Appendix A Brāhmaṇa by caste, he is represented as grown old in the king's service or guarding the harem and is always described as complaining about his old age and infirmities Compare शाकुन्तल ७ 1 विक्रमोर्वशीय III 1, सुदाराक्षस III 1, अनर्घराघव II 1 आदिष्ट commanded-पादवन्दनम् एष समय आचार तस्मान्, तमाचारमनुष्ठेयित्यर्थ from (having performed) the customary duty of bowing to Mother's feet The Mother here is Duryodhana's mother, Gāndhārī, Bhānumati's mother-in-law The practice of saluting the elders every morning is very old and is still found in good families समय an established rule of conduct, a customary duty Note 'समया शपथाचारकालसिद्धान्तसविद ।' अमर and 'तथापि वक्तु व्यवसाययन्ति मा निरस्तनारीसमया दुराधय ॥' K1 1 28 अपि न वा gives the nature 'of the search or inquiry (अनु + इष इच्छति to search for, inquire after) that the Chamberlain is commanded by Duryodhana to make regarding Queen Bhānumati Then इति in 'न वा इति' marks the close of the nature of the inquiry निहत अभिमन्यु ये who have slain Abhimanyu This adjective is हेतुगर्भ or furnishes the ground on which Duryodhana wants to congratulate (समाज् समाजयतिन्ते) the commanders of his army The इति in 'समाजयितव्या इति' marks the conclusion of Duryodhana's words addressed to the Chamberlain रावेय (राधाया अपत्य पुमान्) is a metonymic of the celebrated warrior Karna The story of his birth runs as follows (*Vide* म भा आदिपर्व अध्याय 1 24) Prthā was the daughter of a Yādava chief, Sūra by name, the father of Vasudeva She was adopted by Kuntibhoja, a son of Sūra's father's sister and a Yadava prince ruling over the Kuntis, because he was childless She hence came to be called Kuntī Appointed in her father's house to look after the comforts of guests, Kuntī pleased by her service the sage Durvāsa, who gave her a mantra or charm by virtue of which she was to have a son from any god whom he might choose to invoke Impelled by curiosity to test the efficacy of the charm, she invoked, while yet a virgin, the god Sun, who immediately made his appearance Kuntī begged to

be excused on the ground of her being a maiden as yet But the god would not consent, as the charm must have its effect Union between the two, therefore, followed on condition that the Sun restored to her her virginity afterwards A brilliant boy, decked with shining ear-ring and a natural armour, was born Afraid of public scandal and desirous of doing away with the visible proof of her shame, Kuntī dropped the boy, deposited in a box laden with jewels, into a river, where he was found by Adhiratha, a charioteer, who gave him over to his wife Rādhā She brought him up as her own son and consequently he was known as Rādheya Adhiratha and Rādhā had named him Vasuṣeṇa, because he was born with the natural wealth of an armour and ear-ring (नामवेयं च चक्राने तस्य बालस्य तावुमौ । वसुना सह जातोऽयं वसुषेनो भवत्विति ॥ 36 ') Note that Vasuṣeṇa was called **Karna** not because he was born from Kuntī's ear, as is popularly supposed, but because, on being requested, he gave to Indra, who had approached him in the disguise of a Brāhmaṇa his natural ear-rings and armour, that made him invulnerable, by cutting his ears and chopping the armour off from his limbs कर्ण is derived as कृन्तति or कर्णयति अमौ one who cuts or chops off

१८८ तमिन्द्रो ब्राह्मणो भूत्वा पुत्रार्थं भूतभावन । कुण्डले प्रार्थयामास कवचं च महा-
 युति ॥ 41 उच्छ्रित्याविमना स्वाङ्गात्कवचं रुधिरस्रवम् । कर्णो पाश्वे च द्वे छित्त्वा प्राय-
 च्छत्स कृताञ्जलि । 47 प्राङ् नाम तस्य कथितं वसुषेण इति क्षितौ । कर्णो वैकर्तन-
 श्चैव कर्मणा तेन (४१२ सहजकवचकर्तनात्मकेन) सोऽभवत् ॥ 53 आदिपर्व अ 120

जयद्रथ was King of the Sindhu country He was the brother-in-law of Duryodhana, having married his sister Duśśalā In the slaughter of Abhimanyu he played an indirect, but an important and decisive part. He was stationed at the entrance of the Padmavyūha (disposition of army in the form of a lotus), and not Cakravyūha, as we know from a Marāṭhī poet, that had been arranged by Droṇa and that Abhimanyu had been asked to pierce through After the young prince had effected his entrance in the vyūha, Jayadratha, on the strength of a boon acquired from Rudra, prevented Bhīma, Dhṛṣṭadyumna, Sātyaki and others, who were to follow him and give him protection, from entering the vyūha at all The result was that Abhimanyu was caught single-handed and though at first he severally defeated Karna, Duśśāsana, Duryodhana and others he was eventually overpowered by six warriors, Droṇa, Kṛpa, Karna,

Aśvathāman, Kausalya and Kṛtavarma who killed his charioteer, body-guard and horse, broke his chariot and cut his bow. At last exhausted with the glorious stand he had maintained against such tremendous odds, he was finally killed by the son of Duśśasana in a mace-fight. *Vide* द्रोणपर्व अ 34 to 49 and 73. It would thus be seen that had it not been for Jayadratha, who kept at bay Bhīma and others who were out to guard Abhimanyu, he would not have been slain. Jayadratha was therefore the virtual cause of his death and it was for this reason that Arjuna, on coming to know how Abhimanyu was slain, vowed the death of Jayadratha. There is no sanction in the Mahābhārata for the popular belief that Jayadratha had kicked Abhimanyu on the head. तन्मया निवास — The idea of the sentence is Overpowered (अभिभूत) with age (जरा is the alternative instr. sing. of जरा), the Chamberlain was practically incapacitated from doing any active service in the harem. His residence in it was consequently merely a matter of form (स्यादा एव स्यादामात्रम् केवलम् आचार इत्येव), which meant that nobody really expected him to run about here and there as others had to do. But Duryodhana commanded him to run quickly and he had no other alternative but to do so, disabled though he was. This was a clear proof of Duryodhana's wonderful power, which made even decrepit old men run therefore, because I have received this command. द्रुततरम् very quickly. The comparative termination तर here shows excess merely. मया गन्तव्यम् I have to go, I have no other alternative left. इति is here quite necessary and not redundant, as some suppose. It shows that the clause preceding supplies the reason for the statement made in the clause following. Wonderful is the power of Duryodhana! Why? Because it makes even the old disabled Chamberlain run very quickly. प्रमविष्णुता (power) means literally habitful ability to accomplish an object, the affix इष्णुच् being applied to प्र + भू in the sense of ताच्छील्य or being in the habit of. But according to Pāṇini इष्णुच् is applied to भू only in the Veda and the present form is consequently regarded as an instance of poetical licence. Note 'भुवश्च' पा 3-2-138 (छन्दसीत्येव । भविष्णु । कथं तर्हि जगत्प्रमोरप्रमविष्णु वैष्णवमिति । निरङ्कुश कथ । सि कौ) यत् since. The following clause supplies further reason by way of explanation for the same statement. Stricken down with age, the Chamberlain's residence

in the harem is merely a matter of form. He is not expected to do any running, of course. Yet being commanded by Duryodhana he has to do it. This is because of the wonderful (अहो shows आश्चर्य) prowess of His Majesty 'अवरुध्यन्ते प्रमदा अत्र इति अवरोध'. It means the king's harem as well as the women therein. 'अवरोधस्तिरोबाने राजदारेषु तद्गृहे'. The word refers to the ancient practice of confining women in the inner apartments. The reading अन्त पुरव्याप्तर means my duty in the harem was merely a matter of form *i.e.* I did a few formal things, but no active work such as that of running on an errand. It should be noted that this sentence of the Chamberlain regarding the power of His Majesty is to a certain extent sarcastic and the word प्रमविष्णुता is purposely used. Not that the Chamberlain really wants to depict Duryodhana's power. On the contrary he wants to suggest the improper use that Duryodhana is making of his privileged position in his case. Old as he is, he has to run up quickly in spite of his physical infirmities, because such is the bidding of his master who is accustomed to see himself always obeyed (प्रमविष्णु). Really Duryodhana should not have issued such a command to an old disabled servant. This is the import of the Chamberlain's words अथवा—All these complaining remarks of Vinayandhara regarding the power of His Majesty are of course based upon the fact of his being disabled by old age. Had he been young and healthy, there would have been no occasion to make such sarcastic reference to his master's power. His old age therefore is at the bottom of the whole mischief. अथवा marks the change in the Chamberlain's point of viewing things. It is no use finding fault (लभ् with उप आ उपालभते to censure, to find fault with) with his old age, for all attendants of the harem (अन्त पुरे चरन्ति ते अन्त पुरचारिण), whether young or old, have to put on the same dress and go through the same activities, these being in fact prescribed for them by custom (व्यवहारेण आचारेणेत्यर्थं विहित व्यावहारिक). अयमेव वेष चेद्य च refers to the Chamberlain's costume (वेष), especially the way in which he walks *viz.* with back bent. On the stage as he utters the words अयमेव, he points to his staff and to the way in which he walks. The idea is Old age has made it obligatory on Vinayandhara to carry a staff and to walk with bent back, because he cannot raise it erect. But there is, he says, nothing new that has been

imposed upon him by advancing years For, from the very beginning his *vesa* and *cestā* have been of the same kind In fact such are prescribed by custom for all attendants of the royal harem The Chamberlain then proceeds to explain (तथा हि) how from the beginning he has led the life of an old disabled person There is a reading अन्त पुरिकाणाम् for अन्त पुरचारिणाम् It means the same thing Explain अन्त पुरे नियुक्ता अन्त पुरिका वैयवहारिक, व्यावहारिक and व्यवहारिक mean the same thing वैहारिक means विहारस्य योग्य appropriate for movement (in the harem) This fits in well with अन्त पुरचारिणाम्, for the latter does not embody the idea of movement as अन्त पुरचारिणाम् does व्यावहारिक, however, is better than वैहारिक, because the former conveys the idea of custom which is important

1 Construe,—उच्चै चक्षुषि सत्यापि अल न ईक्षितम्, श्रुत्वापि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति यष्टि समालम्बिता, सर्वत्र स्वालितेषु दत्तमनसा मया उद्धत न यातम् । सेवान्वीकृतजीवितस्य मे जरसा यत् कृत (तत्) किं नाम । (शार्दूलविक्रीडितम्)

The above is the most natural construction of the first clause in line one 'Though I had wide (उच्चै महति विस्तृते इत्यर्थ) eyes चक्षुषीतिजात्येकवचनम्), I never observed to my satisfaction (अलम्)' This is what the Chamberlain plainly says Wrong constructions of the clause arise from hesitation to take उच्चै, which is an indeclinable, as an adjective to qualify चक्षुषि But उच्चै as an adjective is found used broadcast in literature Note ' अस्मान् साधु विचिन्त्य समयमनान् उच्चै कुल चात्मन । ' S vi 16, ' जनोय-मुच्चै पदलङ्घनोत्सुक । ' क्रियते पतिरुच्चैकरपा भवता धीरतयाधरीकृत । ' K1 2 40, also Ku 6 75, Me 17, Ratn 4 16, K1 13 14 उच्चै is then construed with ईक्षितम्, perhaps under the idea that the expression corresponds with the Marāthī idiom वर पाहणें But all this is unnecessary The metrical pause comes after अलम् which marks the natural conclusion of the first clause The position of the words उच्चै and अलम् is decisive and leaves no grounds for misconstruction Therefore, to take उच्चै with वीक्षितम् and अलम् with आकर्णितम् is extremely unnatural In the clause itself उच्चै and अलम् mark a point of symmetry As there is a qualification for the eyes, their effect viz *vikṣaṇa* is also qualified The symmetry would be lost if उच्चै were taken with one clause and अलम् with

another The ultimate idea conveyed by the clause is that though the Chamberlain was possessed of full powers of vision, he could not make full use of them, as he had to pass his life in a harem, where occurred many things which the servants dared not look at His condition then was consequently as bad as it is now For a while at present he is not able to see to his satisfaction owing to failing sight, then he could not do so owing to restrictions imposed upon him by his residence in harem Thus old age has not exposed him to any new disadvantage The reading ईक्षितुम् for ईक्षितम् is not good The construction with the infinitive would be (अहम्) ईक्षितुं न अलम् This mars the symmetry of the stanza In every clause we find that we have a past passive participle with मया as its subject, understood from the last where it occurs Further अहमीक्षितुं नालम् signifies the present and we have to supply आसम् in order to make the sense compatible with the rest of the stanza ईक्षितुम् should therefore be rejected श्रुत्वापि—In former days certain matters in the harem had reached his ears, which he was debarred from disclosing on pain of death In fact he had to pretend that he had not heard them at all Now also he cannot hear many things owing to failing powers of hearing So really there is no change for the worse wrought by old age अधिकारे अधिकृता इति because it (*viz* the staff) was prescribed or appointed for my office He had always to carry the staff of his office, though he was able to walk about without its help Now of course he had to take its support (सम् + आ + लम्ब समालम्बते to lean on, to resort to) in order to steady his faltering steps Other explanations are to take अधिकृता (अधिक्रियते असौ अधिकृत्) as an adjective going with मया in the sense of 'appointed (in the harem)' and to understand अधिकार इति in the sense of 'because it *viz* the carrying of the staff form a part of my duty' The ultimate idea is the same, but the explanation of अधिकृता is far-fetched and अधिकार has unnecessarily to be understood in the lāksanika sense of अधिकारकर्म Our construction is therefore better For similar idea compare 'आचार इत्यवहितेन मया गृहीता या वेत्रयाद्विषरोधगृहेषु राज्ञः । काले गते बहुतिथे मम सैव जाता प्रस्थानविक्रवगतेरेवलम्बनार्था' § v. 8 The third line is capable of yielding three different interpretations (1) Wherever I went (सर्वत्र), I had my mind directed to all kinds of possible blunders (स्वलितम्) in my

behaviour with the result that I never walked erect (उठ up' and हन् 'to go' yield उद्धतम्) Having to pass his life in the harem with its fastidious inmates the Chamberlain always stood in fear of offending them and had therefore to walk with his head bent low in order to avoid suspicions of impudence on his part. Thus he never felt himself free from all restraint. Now of course his back was bent owing to loss of strength due to old age (2) Everywhere my mind was turned to various lapses (स्वलितम्) on the part of the inmates of the harem. Yet I could not at any time assume a bold attitude, but had always to bend my head low. The inmates of the harem were guilty of many misdemeanours. The Chamberlain knew them all. Generally the knowledge of the guilt of a person breeds boldness or even impudence in one's behaviour towards him. But this was not so in the case of the Chamberlain. For he knew full well that if he ever attempts to take advantage of the knowledge he possessed, he would at once lose his head. This explanation is by no means flattering to the occupants of the harem and should therefore be rejected. (3) It was a part of the Chamberlain's duty to show the way to the King and the Queen and to usher people into the royal presence. He had therefore to take care that these did not stumble on their way. Consequently he had always to look down to see whether there was anything lying in the way. According to this interpretation स्वलित is understood in the physical sense of stumbling. It will be noticed that सर्वत्र has no special propriety under this interpretation. The Chamberlain was not everywhere and always leading the people. That formed only a part of his duty. The first explanation is, therefore, the best. सेवया अन्वीकृत जीवितस्य whose life is blinded i.e. completely subjugated by servitude. The Chamberlain was so much engrossed in his life of servitude that he had practically turned blind to all other aspects of life. सेवास्वीकृतजीवितस्य, which is another reading, means the same thing. But सेवान्वीकृत is more powerful. The last line reiterates what the Chamberlain has already said before in अथवा चेष्टा च viz. that old age had not imposed on him any new disadvantage. Compare for similar ideas 'ये च विद्यमानेऽपि स्वात्मानि अस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोऽपि अन्धा इव शृण्वन्तोऽपि बधिरा इव वाग्मिनोऽपि मूका इव जानन्तोऽपि जडा इव अनुपहतकचरणा

अपि पद्म इव क्लीबा इवाकिंचित्करा स्वात्मना स्वामिचित्तादर्शं प्रतिबिम्बवद्वर्तन्ते ।
K p 330

आकाशे (*In the air*) is a stage-direction used when a character on the stage pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words ' किं ब्रवीषि ' or ' किं मणसि ' or ' किं वक्ष्यसि ' Such device is resorted to with a view to carry forward the action of the drama, but at the same time to avoid the unnecessary introduction of a new character on the stage For definition *vide* Appendix A विहङ्गिका is the name of a maid of Bhānumatī, whom the Chamberlain chanced to see and with whom he makes the inquiry about Bhānumatī's whereabouts Such romantic names always figure in dramas and prose stories स्वश्रूजन refers to a single individual of the class of śvaśrūṣ viz Gāndhārī पत्यु सशया with a desire to (ensure) victory in battle for her husband This is to be construed with आरब्धनियमा, who has commenced (the practice of some) religious observance निर्वर्तित कृत गुरो ज्यायस बान्धवस्य (an elder relative) श्वश्र्वा गान्धार्या इत्यर्थे पादवन्दन यया who has performed the salutation to the feet of her elder relative viz the mother-in-law Gāndhārī The reading गुरुदेवपादवन्दना is not good There should really be no objection to make Bhānumatī offer her salutation to some deity in addition But that would hardly be supported by the context For Duryodhana had spoken of अम्बाया पादवन्दन and the Kañcukī had also paraphrased it by श्वश्रूजनपादवन्दन देवपादवन्दन, though intrinsically good by the by, must be rejected in this case अद्य प्रभृति from to-day Bhānumatī, it appears, had commenced the observance from that very day बालोद्यान is the name of the garden where Bhānumatī had gone It was so called either because it was new (बालं च तदुद्यानम्), or because it was specially planned for royal children to sport in (बालानामुद्यानम्) The reading देवगृहे बालोद्योने (in a temple in the Bālodyāna) appears to be spurious It is probably the addition of that pious scribe, who is responsible for देवपादवन्दन above We shall find that no reference to devagrha or temple is found in the following scene आत्मव्यापाराय for your own business Vihāṅgikā was out on some business of her own The Chamberlain had purposely stopped her in order to obtain from her the information he wanted. He now asked her to mind her own

business स्त्रीभावेऽपि वर्तमाना though remaining in the condition of a woman : *e* though a woman The idea is that a woman like Bhānumatī is not expected to realise the gravity of the situation that has arisen so readily as a man like Duryodhana But the former has realised it and the latter has not She is consequently worthy of praise (वरम् इष्टा प्रशस्या इत्यर्थः), not he योऽयम् who is here : *e* who is still बलवत्—Note the mental attitude of the Kañcukī towards the Pāṇdavas He first wanted to refer to them as 'the powerful' Pāṇdavas But then he thought it was no use referring to them with that epithet If he merely said they were 'Vāsudeva-helped,' he would be conveying all he wanted to convey regarding them As an old man the Kañcukī knew well what the help of Vāsudeva meant to the Pāṇdavas He, therefore, preferred वासुदेवसहायेषु as being better term to suggest the dangerous character of Pāṇdavas as enemies than बलवत्सु Even when such enemies were up against him, Duryodhana was yet engrossed in the pleasures of his harem Who would say this was praiseworthy ? अयथातथम् improper तथा शब्द सत्यवाची, तथा सत्यमनतिक्रम्य वर्तते तत् यथातथम् न यथातथम् अयथातथम् 'यथार्थं तु यथातथम्' अमरः इदमपरम्—Already the Kañcukī has pointed out one instance of Duryodhana's improper conduct in that he is even now enjoying pleasures in his harem, when dangerous enemies have risen against him Another he now explains in the following stanza

2 Construe—आ शस्त्रग्रहणादकुण्ठपरशो तस्यापि मुने जेता अयं भीष्म पांडुसुभिक्षरैः शायितः अस्य तापाय न (भवति) । प्रौढानेकबलुर्धरारिविजयश्रान्तस्य एकाकिनश्च अरातिल्लनधनुषं बालस्य अभिमन्योर्वधात् (अयं) प्रीतः । (शार्दूलविक्रीडितम्)

आ शस्त्रग्रहणात् since he took up weapon : *e* began to wield it The preposition आ is used to express the limit inceptive (अभिविधि), or in the sense of 'from,' and also the limit exclusive or conclusive (मर्यादा) or in the sense of 'till' 'as far as' and in both cases, when it is used as a कर्मप्रवचनीय, as in the present instance governs the ablative case according to 'पञ्चम्यपाङ्परिमि' पा 2 3 10 (एते कर्मप्रवचनीयैर्योगे पञ्चमी स्यात् । अप हरे, परि हरे ससार । परितः वर्जने । लक्षणादौ तु हरिः परि । आ मुक्ते ससार । आ सकलाद् ब्रह्म । सि. कौ) *e g*, 'आ मूलच्छ्रोत्रोन्मिच्छामि' S 1 and 'आ कैलासात्' Me 11. Optionally

आ in the two above senses forms an अव्ययीभाव compound, according to, 'आत्सर्ग्यादिभिविष्णौ' पा 2 1 13e g आस्रणम् till death and आजन्म from the birth अकुण्ठ परशु गस्य whose battle-axe was never blunted i e 'who never suffered defeat तस्यापि मुने जेता the conqueror of even that sage viz Parasurāma The reference is to the story of Ambā alias Śikhāndinī alias Śikhandin, which occurs in brief in the Ādiparva ch 109-110, but is related in detail in the Udyogaparva ch 173-192 The two accounts differ in some important respects Ambā, Ambikā and Ambālīkā were three daughters of the king of Kāśī, who, on the occasion of their svayamvara were forcibly carried away by Bhīṣma to be the wives of his younger step-brother, Vicitravīrya, after defeating all the princes that had assembled for the ceremony But Ambā, the eldest, told Bhīṣma that her heart had already been given to the Sālva king and requested permission to go to him Bhīṣma allowed her to go, but Sālva refused to accept her, because he suspected her purity, as she had been forcibly carried off by Bhīṣma, and also because he was afraid of Bhīṣma's power (' तामब्रवीत्साल्वपति स्मयन्निव विशापते । त्वयान्यपूर्वया नाह भार्याया वरवाणिनि । 6 गच्छ भद्रे पुनस्तस्य सकाशं भीष्मकस्य वै । नाहमिच्छामि भीष्मेण गृहता त्वा प्रमह्य वै ॥ 7 गच्छ गच्छेति ता साल्व पुनपुनरभाषत । विभेमि भीष्मात्सुश्रोणि त्व च भीष्मपरिग्रह ॥ 25' उद्योगपर्व अ 175 ' प्रत्यविख्यौ च साल्वोऽस्याश्चारित्रस्याभि-
शङ्कित 55' अ 176) Smarting under the humiliation of this repudiation by Sālva, Ambā repaired to a forest for practising penance with a view to wreck her vengeance on Bhīṣma, who had been the cause of all her miseries [The earlier account in the Ādiparva says that Ambā first returned to Bhīṣma and requested him to accept her as his wife, as he had forcibly captured her at her svayamvara (Adhyāya 109-82 84) But on Bhīṣma declining to accept her on the ground of his vow of perpetual celibacy, she retired into a forest] In the forest Ambā chanced to meet her maternal grandfather, Hotravāhana, who introduced her to Parasurāma, whom Ambā, after relating her story, requested to kill Bhīṣma as being the cause of her calamity Parasurāma took her to Bhīṣma and asked him to accept her for his brother, Vicitravīrya, but Bhīṣma declined on the ground that it was not proper to entertain a woman who loved another (' नाहमेना पुनर्दद्या ब्रह्मन् आत्रे कथंचन ॥ 32 साल्वस्याहमिति प्राह पुरा मामेव भार्याव । मया चैवान्यनुज्ञाता गतेयं नगरं प्रति ॥ 33 को जात परभावा

हि नारी व्यालीमिव स्थिताम् । वासयेत गृहे जानन् स्त्रीणा दोषो महात्यय ॥ 45 अ 178) Thereupon a battle between Paraśurāma and Bhīṣma followed and lasted for 23 days, but neither party seemed likely to give in At last Nārada and other sages intervened and put a stop to this unnatural fight between preceptor and pupil, Paraśurāma having acknowledged himself to have been vanquished (' ततो रामो हृषितो राजसिंह दृष्ट्वा तदन्त्र विनिवर्तित वै । जितोऽस्मि भीष्मेण सुमन्द-बुद्धिरित्येव वाक्य सहसा व्यमुञ्चत ॥ 8' अ 185) Thus foiled in her attempt to wreck her vengeance through Paraśurāma, Ambā, resolved to kill Bhīṣma herself and began to practise rigorous austerities forthwith Śiva became pleased and promised her the fulfilment of her desire in the next birth, whereupon Ambā burnt herself in a fire and was born as the daughter of King Drupada She was, however, given out as a boy and brought up as such, learning the usual arts and sciences and even archery from Drona Eventually Ambā under the name of Śikhāṇḍin, as she was then called, was married to the daughter of the Daśārṇa king, who, on coming to know of the deception practised on him by Drupada, became ready to attack and destroy that monarch Śikhāṇḍinī, as Śikhāṇḍin really was, realising that she was the cause of the impending calamity to her father, left his capital, went into a forest and sat down to starve herself to death outside the abode of a Yakṣa, named Sthūna, who took compassion on her and agreed to exchange his sex for hers on condition that Śikhāṇḍin returned after Daśārṇa had been sent off and gave back to him his proper sex In the meanwhile, when Śikhāṇḍin had gone away, Sthūna's master Kubera chanced to visit his abode and, finding him to be a woman, cursed him to remain in that condition till Śikhāṇḍin's death Daśārṇa duly arrived, but finding Śikhāṇḍin to be man, went away, more pleased than ever Śikhāṇḍin, true to his word returned to Sthūna, but was very glad to learn from him that his pūṁstva was to belong to him till his death In this way Ambā came to be a man under the name of Śikhāṇḍin Bhīṣma knew all this previous history of Śikhāṇḍin and refused to fight with him on the ground that he was originally a woman (व्रतमेतन्मम सदा प्रयिव्यामपि विश्रुतम् । स्त्रिया स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरूपिणि ॥ 66 न मुञ्चेयमह बाणमिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डिनम् ॥ 67' अ 192) Taking advantage of this fact, Arjuna

placed Śikhāṇḍin in front of him and wounded Bhīṣma with sharp arrows, that at last brought him to the ground (' एव तयो सवदतो फाल्गुनो निशितै शरै । शिखण्डिन पुरस्कृत्य भीष्म विव्याध संयुगे ॥ 59' भीष्मपर्व अ 119) *Vide infra* 114 शायित, *p p* of शाययति causal शी शेते made to lie low, prostrated तापाय—The dative is used according to the *Ṣārtika* ' कल्पि सपद्यमाने च ' (भक्तिर्ज्ञानाय कल्पते, सपद्यते, जायते इत्यादि), which means that in the case of the root कल्प् (to be adequate to, to bring about, to conduce to) and other having a similar sense, the result brought about, or the end to which something leads, is put in the dative case प्रौढाश्च अनेके च धनुर्धराश्च ते अरयश्च तेषां विजय तेन श्रान्त तस्य exhausted or fatigued with (winning) victory over many veteran (प्रौढ) archers that fought with him (lit that were his enemies) अरातिभि र्छन (*p p* from छ लुनाति-लुनीते to cut) धनु यस्य whose bow was cut off by the enemies The propriety of this adjective will be clear from the following words of Drona ' सधनुष्को न शक्योऽयम् (अभिमन्यु) अपि जेतुं सुरासुरै । विरथं विधनुष्कं च कुरुष्वेन यदीच्छसि ॥' द्रोणपर्व 48, 30 For छनधनुष we expect छनवन्वन for वनु is changed to वन्वन, when it is the last member of a Bahuvrīhi compound, according to ' धनुष ' पा 5.4.132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात् । शाङ्गधन्वा । सि कौ), The form is, however, justified by the convention of grammarians, which says that the changes which words undergo at the end of compounds are not obligatory Compare तत्त्वबोधिनी ' कथं तर्हि ' स्वलावण्याशसाधृतधनुषमहाय तृणवत् (महिम्न-स्तोत्र 23) ' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः । समासान्तविधेरनित्यत्वात् नात्रानुपपत्तिः । ' What the *Kāṇḍikī* means in this stanza is this That a warrior of the type of Bhīṣma was by the Pāṇḍavas rendered *horse de combat* should really have caused grave concern to Duryodhana But he was apparently unmoved by that event On the contrary the slaughter of the boy Abhimanyu in the circumstances in which it was brought about should really have caused him shame But, strange enough, he is actually in raptures over it This rightly strikes the Chamberlain as being improper on the part of Duryodhana. It should be noted that the line which qualifies Bhīṣma and the adjectives which qualify Abhimanyu are all significant They show in one case how great was the cause for Duryodhana to be pained at

Bhīṣma's overthrow, and in the other how little the reason for him to rejoice at Abhimanyu's death सर्वथा देवः—This sentence shows the Chamberlain's despondency. Seeing his master so criminally negligent of his grave responsibilities, the old servant could not but express a hope that fate would come to his help and set everything right. For, humanly speaking he saw no chance of success for Duryodhana विष्कम्भक the Prelude

प्रविशति आसनेत्या देवी—Note the contradiction in this stage direction. If the queen was आसनेस्थ, she could not be described as प्रविशति. We must therefore suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be lifted up and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with their appropriate stage-directions, which makes it necessary for us to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting)'. प्रविशति = सामाजिकाना दर्शनपथ प्रविशति याति इत्यर्थं चेटी is a female servant. The word is derived from चिद् चेदति, चेदयति—ते to send on an errand दृश्यते एतत् दर्शनम् that which is seen, a sight, a vision स्वप्ने दृष्ट यद् दर्शनम्, तदेव स्वप्नदर्शनमात्रम् तस्य कृते for the sake of the more vision (seen) in a dream. Note that दर्शन here is taken in a peculiar sense. If it were understood in its ordinary sense, the expression would mean 'for merely having seen a dream'. The former, however, is preferable, because it tells us exactly what Bhānumati was distressed at विगलितो धीरभाव वैर्यं यस्या सा whose courage is (all) dropped off i. e. who has lost her courage and become unsettled in mind मात्राया अत्यय अतिमात्रम् This is an अन्ययीभाव compound formed in the sense of अत्यय (passing away) and means 'transgressing all bounds, beyond measure, exceedingly'. सतप्यसे you are tormented or distressed at heart शोभनम् (used adverbially) well, aright स्वप्न प्रेक्षते what indeed does a person sleeping not see i. e. in a dream while sleeping? Taralikā means to say that all sorts of things are seen in dreams and that Bhānumati therefore need not become alarmed at what she

may have seen in her dream Compare for a similar idea 'मनोरथेन स्वपतीकृतं नलं निशि क्व सा न स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवैभवात् करोति सुसिर्जनदर्शनातिथिम् ॥', नैषधीयचरित 1 39 All printed editions hear read 'प्लवदि ('प्रलपति')' for 'पेक्षदि ('प्रेक्षते')' It is difficult to see the propriety of प्रलपति (prattles) in the present case It has in fact absolutely no bearing on the subject of the conversation What has prattling in sleeps to do with Bhānumati's dream, or with her companions' attempt to allay her fears But this point does not seem to have struck any previous commentator or annotator The reading पेक्षदि is supplied by a ms noted by Grill in his Kritische Noten, p 133 last line अकुशल दर्शनं यस्य whose sight is inauspicious i.e. forebodes evil प्रतिष्ठापयन्त्यौ *nom. du. of pres. part fem.* from प्रतिष्ठापयति causal of स्यातिष्ठति with प्रति Literally it means making something stand against, stationing something against, hence opposing or counteracting Supply स्वप्नम् as the object of प्रतिष्ठापयन्त्यौ प्रशंसया by means of praise or eulogy (of the gods) प्रशंसया may also simply mean 'by means of narrations or communication,' the reference being to the belief that the evil effects of dreams are avoided if they are related to others But this latter sense is surely not intended here, first because, the belief refers to the communication of the dream to others *by the person who has dreamt it*, while here Suvadanā speaks of herself and Tarulikā (आवामपि) avoiding the dream by means of prasaṃsā, and secondly because, it is more natural that prasaṃsā, occurring in conjunction with देवतासंकीर्तनेन (by means of uttering the names of deities), should mean eulogy of the gods स्वप्नम् has also to be supplied as the object of परिहरिष्यात् Note एषा (दुःस्वप्नानां) मकथनं धन्यं भूय प्रस्थापनं तथा ॥ 15 कल्कस्नानं तिलेर्हामो ब्राह्मणानां च पूजनम् । स्तुतिश्च वासुदेवस्य तथा तस्यैव पूजनम् ॥ 16 नागेन्द्रमोक्षश्रवणं ज्ञेयं दुःस्वप्ननाशनम् । 17' मत्स्यपुराण अ 242 कुशलं परिणामं येषाम् whose consequence is happy अवहिते attentive मुहूर्त-तम् is really a period of 48 minutes But it is generally used to denote any short duration of time चिन्ता नाटयति—this stage-direction serves a double dramatic purpose First, it shows us the tender, loving heart of Bhānumati, who is so overwhelmed by the dreadful dream that she finds it difficult to compose herself so far as to narrate her dream to her companions at one stretch Indeed, her nervous-

ness gets the better of her memory and she has actually to stop in the midst of her story for recollecting it, as we shall see later on. This picture of a loving heart, naturally, so delicate because of a woman, almost torn asunder with alarm and nervousness, has been depicted with great skill. Secondly, from the point of view of dramatic arrangement, this stage-direction prepares the way for the following scene between the king and his Chamberlain. While Bhānumati gesticulates thinking and her companions sit in eagerness to listen to what she may impart, the conversation between the king and the Kāucuki takes place and the awkward situation of some characters standing listlessly on the stage, while others carry on conversation, is avoided. सूक्ष्मिदं ह्यस्यचित् well has this been said by somebody.

3 Construe —सहान् अल्प (वा), स्वयम् अन्येन वा कृत , गुप्त्या साक्षात् (वा कृत) अपकारिणाम् अपकार सहती प्रीतिं करोति । (अनुष्टुप्)

When man has done something which his conscience tells him is not proper, he generally tries to find some excuses for his conduct. Duryodhana, as an excellent Ksatriya, knows that his exultation over Abhimanyu's slaughter is 'not proper'. He, therefore, in this stanza, tries to justify to himself his great satisfaction (सहती प्रीतिं) at what was after all not a very great injury to his enemies. गुप्त्या secretly, covertly साक्षात् openly, directly अपकारिणाम् अपकार the injury (inflicted) on the enemies अपकारिणाम् is objective genitive.

(Page 31) द्रोण was the preceptor of the Kaurava and Pāṇḍava princes in the science of archery. He was so called because his father, Bharadvāja became smitten with love at the sight of celestial nymph Ghṛtācī as she was bathing in the Ganges, and his semen dropped down. The sage, however, preserved it in a droṇa (a cuplike sacrificial vessel), from which a boy was born, who was consequently called Droṇa, *Vide* महाभारत, आदिपर्व अ 180 1-5 हतमभिमन्युमुपश्रुत्य is idiomatic Sanskrit for अभिमन्योर्हननमुपश्रुत्य. Note that उपश्रुत्य is just equal to श्रुत्वा, उप working no modification in the sense of the root. For threefold functions of prepositions *vide* 'धात्वर्थं बाधते कश्चित्कश्चित्तमनुवर्तते । तमेव विशिनष्ट्वन्य उपसर्गगतिस्त्रिधा ॥' समुल्लसितं चेतसा our heart has as it were breathed (freely) : e we have breathed a sigh of

relief The metaphor is taken from one who owing to suffocation cannot breathe But when the cause of suffocation is removed, he dose so

(Page 32) नेद श्लाघा--We have already seen the Chamberlain does not like Duryodhana's *prīti* over Abhimanyu's slaughter He is, therefore, gently giving his master here a piece of his mind For the prowess of the arms of Preceptor Droṇa, the death of Abhimanyu was not very difficult to achieve Similarly, great warriors like Karṇa and Jayadratha could possibly claim no praise in overpowering Abhimanyu in the way in which they had overpowered him Duryodhana's exultation was therefore out of place This is what the Chamberlain means एको पुगवानमिति--Note that these words are not uttered by the Kañcukī, though, from the way in which Duryodhana repeats them, it looks as if they are The king is merely imagining what must be lying at the back of the Kañcukī's mind when he makes the above remark and is thus unconsciously laying bare his own heart The truth is that Duryodhana's own conscience is pricking him But somehow he wants to justify his conduct कुरुषु पुगवा तेषाम् for the bulls among the Kurus : & for the best among them पुगव, like व्याघ्र etc , stands metaphorically for श्रेष्ठ Note 'स्युत्तरपदे व्याघ्रपुंगवर्षभकुञ्जरा सिंहशार्ङ्गलनागाद्या पुंसि श्रेष्ठार्थ-गोचरा' अमर

4 Construe --शिल्पिर्न पुरस्कृत्य जरति गाङ्गेये हते पाण्डुपुत्राणां या श्लाघा (संजाता) सैव अस्माकं भविष्यति । (अनुष्टुप्)

This stanza constitutes Duryodhana's defence of his conduct. Those, who live in glass-house, should beware of throwing stones at others Such is the nature of Duryodhana's defence If the Pāṇdavas deserved praise for the overthrow of old Bhīṣm, then surely the Kurus might also, with equal justice, or injustice, claim praise for the slaughter of the boy Abhimanyu जरति old. It is *loc sing* of *pres part.* जरत् from जृ जरति to become old The word is purposely used No praise could arise from the overthrow of an old man even as from the slaughter of a boy If again injustice was perpetrated in many warriors combining to kill Abhimanyu, the same was also the case in hitting Bhīṣm from behind Śikhandin So the slaughter of Abhimanyu was on all fours with the overthrow of Bhīṣm It will

be noticed that this speech of Duryodhana answers in effect the objection which the Chamberlain has raised with reference to his conduct in st 2 above. But Duryodhana of course is not aware of this particular objection of the Kancuki. In fact he does not know anything of the Kancuki's mind beyond what can be gathered from his words 'देव श्लाघा'. Under these circumstances this speech of Duryodhana sounds a little too clever for his knowledge and may easily lead a fastidious critic to remark that the poet here probably forgets that the king has not heard the Kancuki's speech in the Viskambhaka.

सर्वैलक्ष्यम् with embarrassment. The Kancuki was bewildered to see Duryodhana answering the objection that was exactly in his mind. He was not quite prepared for this सकल्प intention, meaning. The Chamberlain finds that his plain, honest words are not liked by his master. He, therefore, hastens to explain himself. The failure (प्रतीक्षा) of the valour of the Kuru warriors has never been thought possible (अनालोचित p p from लोच् लोचते, लोचयति ते with आ to think along with the negative participle अन्) by us before, that is wherever the Kurus went, their valour always prevailed. That they would quell Abhimanyu was, therefore, a foregone conclusion and there was thus nothing extraordinary in their success. So no special praise might be given them. Such is the Chamberlain's meaning as he explains it. एव विज्ञापयामि is a polite way of saying एव वदामि. एव विज्ञापयामि refers to the Kancuki's word 'देव नेद श्लाघा'. Two further shades of meaning are possible in this speech of the Kancuki. Put emphasis on मम. Such is not *my* meaning. The idea is I never meant this. It is really you who with your guilty conscience think that I did so. It is easy to see that such emphasis and such suggestions are too rude to have been really intended. Secondly, the Chamberlain's speech may suggest. Never before did we think your पौरुषप्रतीक्षा possible. But we have witnessed it for the first time now, since none of you could overcome Abhimanyu singly and so many of you had actually to combine to bring about his death. This suggestion also, we think, shares the same fate. The truth is the Chamberlain realises very well that his master cannot tolerate any scrutiny into his conduct. He, therefore, wants to flatter him really. And to find such hidden suggestions in this flattery

does not appear to us to be explaining the *Kaṇvukī*, and for the matter of that, the author correctly. Note that प्रति in प्रतीयात lengthens its final according to 'उपसर्गस्य घञपदानुष्ये बहुलम्' पा 6 3 112 (उपसर्गस्य बहुल दीर्घं स्यात् घञन्त परे न तु मनुष्ये । परीपाक परीपाक । अमनुष्ये किम् । निषाद), which means that the final vowel of a preposition may optionally be lengthened, when it is followed by a word formed by the addition of the affix घञ् (अ) एवमिदम् so is this : *e* the Kurus' valour never fails. Quite in conformity with an autocratic king's temperament Duryodhana is elated with this piece of flattery and proceeds to tell his Chamberlain, in a ranting vein, what he would accomplish in a short while

5 Construe —सहसृत्यगगसवान्ववसहमित्र समुत सहायुज सुयोधन पाण्डुसुत सयुगे स्वबलेन नचिरात् निहन्ति । (वियोगिनी सुन्दरी वा)

सयुगे (स + युज्) where two armies meet together, in battle. It is rather cruel on the part of Bhatta Nārāyaṇa to make Duryodhana commit this ominous blunder of uttering 'पाण्डुसुत सुयोधन', instead of 'पाण्डुसुत सुयोधन', which is what he really means. The blunder makes the king look so idiotic. His blunder becomes the more contemptible by the fact that he is not aware of his slip of tongue until he is informed of it by the *Kaṇvukī*.

(Page 33) एतस्य विपरीतम् एतद्विपरीतम् the reverse or contrary of this. Or विपरीतम् may be taken to be an adverb in the sense 'in contrary way'. Note that the stanza, as Duryodhana utters it, is too inauspicious for the *Kaṇvukī* to repeat. He, therefore, recites it with the necessary change and remarks that his master uttered the contrary of that. For this reason the reading of some editions which make the *Kaṇvukī* repeat the stanza as Duryodhana utters it is to be rejected. In this latter case एतद्विपरीतम् means विपरीतमेतत् this, which is unfavourable or adverse, (was uttered by Your Majesty) पूर्व, पूर्वचारमित्यर्थ, अनतिक्रम्य यथापूर्वम् as usual, as was her wont अनामन्त्र्य without taking leave वासभवनम् lit the chamber of residence, private apartment, bed-chamber व्यासितम् distracted, upset, unsettled. Duryodhana apparently does not mind the inauspiciousness of his slip and bluntly offers distraction of mind due to Bhānu-matī's having left his bed-chamber early in the morning (प्रातरेव)

without formally taking his leave, as the cause of the error-
 उद्देशम् reason यत्रस्था भातुमती is bad Sanskrit for यत्र तिष्ठति भातुमती
 Being joined to यत्र, स्था loses its proper force इत इतो देव -Supply
 आगच्छतु after this एतत् अग्रतस्ते बालोद्यानम् here lies in your front
 the Bālodyāna This is the principal sentence The other
 words qualify बालोद्यानम् तुहिनस्य हिमस्य कणै शिशिर शीतल य समीरण
 वायु तेन उद्वेष्टिता मृश कम्पिता अत एव बन्वनात् च्युता अथ या शेफालिका
 शेफालिकाकुसुमानीत्यर्थः, तामि विरचित सपादित कुसुमाना प्रकार आस्तरण यत्र
 The morning breeze was charged with particles of dew (हिमकण)
 and had consequently grown cool. As it rudely shook (उद्वेष्टित
 p p from वेल् वेळति with उद्) the Śephālīkā flowers, they drop-
 ped down from their stalks (बन्धनम्) and a bed (प्रकीर्यते असौ प्रकर)
 of flowers was thus formed on the ground J's reading उद्वेष्टित-
 वृन्तबन्धुरशेफालिका conveys the same idea Explain it as उद्वेष्टितानि
 वृन्तानि यासा ता , इदंश्च बन्धुराश्च (lovely) या शेफालिका But the read-
 ing in the text brings out the idea more directly and naturally
 ईषदालोहिता किंचिदारक्ता ये सुगन्धधूना सुन्दरस्त्रीणा कपोला , तद्वत् पाटलानि
 श्वेतरक्तानि यानि लोध्रप्रसूनानि लोध्रकुसुमानि तै विजितम् अध कृत श्यामलताना
 प्रियगुल्लताना सौभाग्य यत्र Note that both ईषत् and आ denote the idea
 of slightly One of the words is really superfluous Or we may
 take ईषत् in the sense of slightly and आ in the sense of all round
 (समन्तात्) The Lodhra flowers in the garden were rosy (पाटल)
 like slightly red cheeks of beautiful damsels. They consequently
 threw into the background (विजित) the loveliness of Priyangu
 creepers This would mean that in the garden there were both
 Lodhra and Priyangu creepers in blossom, but that the former
 far outshone the latter Or it might suggest that there were
 only the Lodhra flowers, which, however, amply made amends
 for the absence of the Priyangu flowers The former inter-
 pretation is preferable Remember श्यामा or श्यामलता means a
 Priyangu creeper The word often misleads an unwary reader,
 who is tempted to take it in the sense of dark or dark-green
 creeper, which is not the correct sense J's पाण्डुफलिनी must be
 rejected as फलिनी is the same as श्यामलता or प्रियगु उन्मीलितानि
 (fully blown) यानि बहुलकुन्दकुसुमानि तै सुरभि (fragrant) शीतल च प्रभात-
 काले रमणीयम् which appears specially attractive at this time of
 the morning.

7 Construe —रजनीप्रबुद्धैः प्रालेयमिश्रमकरन्दकरालकोशैः पुष्पैः समं निपतिताः अलयः अर्कांशुभिर्जमुकुलोदरसान्द्रगन्धससूचितानि कमलानि पतन्ति । (वसन्ततिलका)

The stanza describes a phenomenon which the morning presented. Some of the flowers in the garden had blown (प्रबुद्ध) at night. Bees had settled on them. In the morning these flowers fell on the ground and along with them the bees also. Then the bees left those flowers and began to fall upon lotuses that were now opening. प्रालेयेन हिमेन मिश्रं यः मकरन्दः पुष्परसः तेन करालः न तोजता कोशा येषां तानि. In the morning dew fell on these flowers and became mixed with their juice or honey (मकरन्दः). Their interiors (कोशः), which with the honey were perfectly smooth and soft, were now rendered uneven (करालः). This adjective describes what actually happened and in a way furnishes an additional reason why the bees left the flowers. Honey mixed with dew was of course not to the taste of the bees. That was why they left. अर्कस्य सूर्यस्य अंशुभिः किरणैः भिन्ना विकसिता ये मुकुला कलिकाः तेषाम् उदराणां सबन्धी यः सान्द्रः बहुलः गन्धः तेन ससूचितानि सम्यक् ज्ञापितानि. The bees obviously were in a kind of trance as they settled on the night-blowing flowers. That was why they allowed themselves to fall on the ground with them. It was, therefore, necessary that something should suggest to them their next abode. Rays of the sun had opened the buds (मुकुलः —लम्) of lotuses. A deep (सान्द्रः) fragrance proceeded from their interior and it indicated to them lotuses as their next resting place. Note that पतन्ति used in the sense of गच्छन्ति, is transitive.

8 Construe —जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानो हस्तैः नृपतय इव स्पृश्यमानाः (सन्तः) विबुद्धाः घनपरिमलस्तौकल्याङ्गरागा एते द्विरेफा क्रीमिः सार्धं विकचनलिनीगर्भशय्यां सुञ्चन्ति । (मन्दाक्रान्ता)

The king observes another phenomenon of the early morning and describes it in this stanza. The description is characteristic and reveals his sensual mind. Bees were leaving their bed of lotuses along with their mates. They were awakened from their sleep by the rays of the sun that had penetrated the lotuses, even like things who also are roused by the sun's rays that enter their chambers. The adjective जृम्भाः प्रविष्टैः has a double meaning, as it goes with द्विरेफा and नृपतयः. With द्विरेफा

explain it as जृम्भाया विकसनस्य, कमलानामित्यर्थ, आरम्भेण प्रवितता विस्तृता ये दलानां कमलपत्राणाम् (petals) उपान्ता सन्निधिप्रदेशा अन्तराणि इति यावत् (intervals), ते एव जालानि गवाक्षा (latticed windows or lattices) तै प्रविश्य तै As the lotuses began to bloom in the morning, the intervals between their petals grew wider and wider (प्रवितत् extended, *p p* from प्र + वि + तत् तनोति-तनुते) and through these the sun's rays found entrance in them. The intervals of the petals are fancied to be so many lattices, through which also rays of the sun penetrate into royal bed-chambers. The bees sleeping in the interior of lotuses, being thus touched by the solar rays, were awakened (विबुद्धा) even like the kings. Note that this comparison with monarchs is not quite to their credit. For, it makes them lie in their beds till the rays of the sun wake them up. But perhaps Duryodhana has in his mind kings of his own type! With दृप्तय the adjective जृम्भा प्रविष्टै is to be explained as 'दलौपान्ता इव जालानि' etc. That is, the lattices in the kings' chambers were like the intervals of petals etc. घनं सान्द्रं य परिमलं समीगं रात्रिविहार इत्यर्थ ('समीगं स्यात्परिमले' वैजयन्ती), तेन स्तोकलक्ष्य ईषद्द्रव्यं अङ्गरागं विलेपनं येषां ते. The drones had dallied with their mates abundantly at night with the result that their unguent (which here must be supposed to be the pollen of lotuses with which their bodies were covered) was rubbed off and was only slightly visible. For this sense of परिमलं *vide* 'अथ परिमलजामवाप्य लक्ष्मीमवयवदीपितमण्डनश्रियस्ता । वसतिमभिविहाय रम्यहावा' सुरपतिसूनुविलोभनाय जग्मु ॥' किरात० X 1. Some dissolve this compound as घनं परिमलं यस्य, ईदृशं स्तोकलक्ष्यं च अङ्गरागं येषाम् whose unguent of dense fragrance was slightly visible (being of course rubbed off in dalliance). It is easy to see that the compound as it stands, would not easily yield this sense. Such sense requires the compound to be स्तोकलक्ष्यघनपरिमलाङ्गरागा. Besides in our interpretation the idea of nocturnal sports, which certainly must have been prominent in Duryodhana's mind is directly expressed. द्विरेफ is a bee, so called because in his name *viz* भ्रमर, there are two रकारs (द्वौ रेफौ नाम्नि यस्य) विकचया प्रकुल्लया नलिन्या कमलसमूहस्य गर्भे एव शय्या ताम्. To the drones the bed was supplied by the soft interior of lotuses. Note that नलिनी means a lotus plant as well as a collection of lotuses

(नलिनसघात) The figure of speech in this stanza is ससृष्टि or conjunction of उपमा and समासोक्ति The first half contains a simple उपमा The second half is an instance of समासोक्ति, because the description of bees as we have it there, brings to our mind conduct of voluptuous lovers, who after their nightly dalliance, get up from their soft couches in the morning along with their beloveds

पर्युपास्यमाना (परि + उप + आस् आस्ते) surrounded, waited upon सग्रामे साधु साध्यामिक useful in battle, military उपकल्पयितुम् in order to make ready पदस्य पश्चात् अनुपदम् close upon your heels, अतिशयित दिव्य रूप येन who surpassed a celestial form (in beauty) नकुलेन—This word is ambiguously used and it is on the two senses of this word that the following interesting sense is based. नकुल means an ichneumon This was the sense in which Bhānumatī used it The eternal hostility (शत्रुतिको विरोधः) between the ichneumon and the serpent is well known and every student of grammar is familiar with it in अहिनकुलम् But नकुल of course was the name of the fourth Pāṇḍava He was noted for his matchless beauty Duryodhana, not having heard this first sentence of Bhānumatī, naturally takes Nakula to refer to the Pāṇḍava and his suspicions are as naturally roused अवधार्य having understood (the significance of what Bhānumatī related) That's why they say शान्त पापम् etc J's stage direction अपवर्थात्मगतम् is evidently a misprint If the speech is अपवर्था, it cannot be आत्मगत अतिसतापेन उद्विग्न क्षुब्ध हृदय यस्या whose heart is agitated by extreme anguish अतिसतापावगृहीत means overwhelmed by extreme anguish किमपि मन्त्रयमाणा conversing on some topic लताजालेन अन्तर्हित concealed by the net work of creepers विश्रब्धालापम् confidential talk Compare 'पादपान्तर्हित एव विश्रब्धा तावदेना पर्यामि § 1 सखि अल etc This is the first sentence of the conversation between Bhānumatī and her companion that the king hears The poet skilfully introduces him at this stage so that he just misses the one important sentence, which would have been decisive किमु—Suvadanā had referred to Bhānumatī's anguish Duryodhana could not understand what the cause of her anguish possibly was But he recollected that she had left him that morning rather unceremoniously, from which he said he had already guessed (समर्थित) that she was angry with

him. He then proceeded to apostrophize her and tell her he was no proper object (अविषय) for her resentment.

9 Construe:—प्रसादात् मया कण्ठे भुजलतापात्रं शिथिलीकृतं किम् अथ निद्राच्छेदविवर्तनेषु (मया) अभिमुखं न संभाविता असि (किम्), स्वप्ने त्वया अहम् अन्यस्त्रीजनसकथा लघु लक्षितं (किम्) । (हे) प्रिये, परिजनोपालम्भयोग्ये मयि कं दोषं पश्यसि (शार्दूलविक्रीडितम्)

In the manner of a voluptuous lover such as he is, Duryodhana in this stanza is trying to guess the possible cause of his beloved's anger towards him. That she is angry he already has concluded from her conduct in the morning. भुज . किम् was the noose of my creeperlike arms rendered loose : e. did I fail in embracing you closely? भुजलता may also be taken to refer to Bhānumati's arms. The word लता would favour such construction. Compare st 21 below. This means Did I render loose your fast embrace of me by the neck? There is a subtle distinction between the two interpretations. The first implies that it was Duryodhana who took the active initiatives in the matter of the embrace, while according to the second it is the lady who does so. Sankrit poets tell us that the latter is hardly the case. The first interpretation would therefore appear better. निद्राया च्छेदा भङ्गा तेषु विवर्तनानि पार्श्वपरिवर्तनानि तेषु at (the time of) your rollings during interruptions of sleep. अभिमुखं यथा तथा संभाविता honoured by turning my head towards you. It appears as Bhānumati turned on her sides during interruptions of her sleep, Duryodhana always pleased her by turning his face towards her. अन्येन स्त्रीजनेन सकथा मयि संभाषणं तेन लघु क्षुद्रता प्राप्तं debased by private conversations with another woman (or with other woman-folk). स्वप्ने--The force of this is as follows. Duryodhana says he is so devoted to his wife that the possibility of her ever detecting him engaged in private talk with another woman in her waking moment is out of question. For, he never does so. She has perhaps seen him thus engaged in her dream and has consequently grown angry. परिजनवद् स्वदास इव उपालम्भस्य भर्त्सनस्य योग्ये Duryodhana means he stands to Bhānumati in the capacity of a servant. If he be guilty of any lapse, she can take him to task for it. Why, instead of doing so, should she grow angry with him? The reading किं दोषम् for कं दोषम् is evidently some

scribe's slip of the pen Compare for the idea 'कमपराधत्वं मयि पश्यसि त्यजसि मानिनि दासजन यत ।' V iv 24 अथवा introduces another point of view Duryodhan now looks at the matter from a different standpoint.

10 Construe—अस्मदुपाश्रयैकचित्ता इय प्रेमनिबद्धमत्सरेण मनसा अतिवृल्लभत्वात् मम अपराधलेश स्वयम् उत्प्रेक्ष्य नियत कुपिता । (औपच्छन्दसिक)

ययम् उपाश्रय यस्य, ईदृशम् एकम् अविभक्तम् अनन्यविषयमित्यर्थं चित्तं यस्या whose sole or undivided heart has us for its support : e rests on us प्रेम्णा निबद्ध जनित मत्सर यस्मिन् Bhānumatī was with single-hearted devotion attached to Duryodhana and her intense affection naturally made her jealous We prefer to take अतिवृल्लभत्वात् with स्वयमुत्प्रेक्ष्य rather than with कुपिता अतिवृल्लभत्व was the cause why she herself fancied a slight lapse on Duryodhana's part and this viz. अपराधलेशोत्प्रेक्षा made her angry When we love a person most we expect him to be ideal We are, therefore, often apt to consider certain actions of his as faulty, which in others we would never have considered to be so Ordinarily speaking this means that we imagine in him faults which really have no existence This is what has happened in the case of Bhānumatī, says Duryodhana For similar idea compare 'कुपिता न तु कोपकारण सकृदप्यात्मनत स्मराम्यहम् । प्रमुता रमणेषु योषिता न हि भावस्खलितान्यपेक्षते ॥' V iv 12 Note the king begins speaking of himself in the plural (अस्मदुपा°) but reverts to the singular (ममापराध°) in the same stanza This is careless writing

इदित्यदिगन्तिरूपिण is somewhat confusing, grammatically Explain it as अतिशय सजात अस्य तद् अतिशयितम् that in which there is some excellence, excellent, surpassing अतिशयित च दिव्यं च तद् रूपम्, तद् विद्यते अस्य (by the addition of the possessive suffix इन्) स अतिशयितदिव्यरूपी तस्य who possesses excellent celestial beauty. Or अतिशयित दिव्य दिव्यरूपमित्यर्थं तदतिशयितदिव्यम्, तादृश च तद् विद्यते अस्य तस्य who possesses beauty that excels celestial (beauty) The latter would be more in accordance with अतिशयितदिव्यरूपेण नकुलेन of the preceding page, though the former looks more natural Both the ways are open to objection in so far as they go against the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya if its sense could be had by the use of a Bahuvrīhi 'न कमपराधत्वं मयि पश्यसि' बहुव्रीहिष्वेतदङ्गितम् ।'. Here the same

sense could be obtained, if we had अतिशयितदिव्य रूप यस्य तस्य अतिशयितदिव्यरूपस्य The possessive इन् is, therefore, unnecessary But this rule is not strictly followed by poets Vide Me 11, R 47 Grammarians also do not consider this rule to be inviolable, as Patañjali himself has used the form असुव्वत in his Mahābhāṣya उत्सुका and हतहृदया have a double meaning उत्सुका (1) anxious, uneasy, (2) eager, love sick हतहृदया (1) whose heart is taken away, who has lost it, who is perfectly unnerved or has lost all courage, (2) whose heart is captivated or attracted Bhānumati uses these words in the first of the above senses, while Duryodhana understands them in the second He of course takes Nakula to refer to the fourth Pāṇḍava His suspicions, therefore, are roused and they are further confirmed by Bhānumati's two following sentences माद्रीसुते नकुले इत्यर्थे अनुरक्ता तया attached to the son of Mādri i. e. Nakula Mādri was the younger wife of Pāṇḍu, being the princess of Madra and sister to Śalya, the Madra king By means of the charm placed at her disposal by Kuntī at Pāṇḍu's words, she invoked the two Aśvins and obtained from them two sons, Nakula and Sahadeva, who were twin-born, Vide म भा आदिपर्व १३३. विप्रलब्धा deceived वयम् is really used for अहम् Idiomatically we explain this by saying that the king being an important personage, speaks of himself in the plural Grammatically this is possible according to 'अस्मदो द्वयोश्च' पा १ २ ५९ (एकत्वे द्विते च विवक्षिते अस्मदो बहुवचन वा स्यात् । वयं ब्रूमः । पक्षे अहं ब्रवीमि आवा ब्रूव इति वा । सि कौ) Further we may say that the plural in 'वयमेव विप्रलब्धा' shows disrespect instead of the usual respect Compare वयं तत्त्वान्वेषात् हता. S 1 23 and our note thereon सोत्प्रेक्षम् ironically उत्प्रेक्षा means an ironical comparison Duryodhana ironically compares what he said in st 10 above with what he feels now Of course his irony is turned against himself कुलटा an unhaste woman अटतीति अटा a wanderer कुलानाम् अटा a wanderer of families : e निक्षार्थ व्यभिचारार्थ वा या गृहानटति (बालमनोरमा) The पररूपसन्धि (कुल + अटा) is bad according to the Vārtika 'शकन्धादिषु पररूप वाच्यम्' Note that if we dissolved this as 'कुलात्कुलान्तरमटति' (Apte's Dictionary), we would get कुलाटी किं वक्षसि—The idea is . You were so eloquently boasting of your wife's undivided affection for you But you know you have been all the while cuckolded by her What will you say now ? You can't say anything. You are stunned dumb

with the shock एतदर्थमेव just for this purpose : e. because she was attached to Nakula and wanted to meet him विविक्त च तत् स्थान तस्मिन् अभिलाष longing for a solitary place पक्षपात special liking अविज्ञात बन्धक्या पुश्चल्या हृदयस्य सारं तथ्याश येन who knew not the stuff of the harlot's heart बन्धकी is derived as बध्नाति मन पुरुषाणाम् असौ who captures the heart of men कापि परिभ्रान्त was deluded far away, in this that he imagined her to be otherwise मत्परिग्रहश्च असौ पासुला च bane of my wife, disgraceful wife of mine The reading मत्परिग्रहपासनि means 'O you who disgraced my acceptance (of you as wife)' परिग्रह means 'wife' as well as 'acceptance' Note पत्नीपरिजनादानमूलशापा परिग्रहा 'अमर' and 'दूषकपासनौ' त्रिकाण्डशेष

11. Construe —मम पुर तव तत् भीरुत्वम्, ईदृशानि साहसानि, अस्मद्वपुषि सां श्लाघा, विनयव्युत्क्रमेऽपि एष राग, जडमतौ मयि तच्च औदार्यम्, चापले कोऽपि (अयं) पन्था, तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलीनम् । (मन्दकाकान्ता)

In this stanza Duryodhana is contrasting Bhānumatī's previous conduct, which was almost ideal, with her present (as he thinks) wanton behaviour. The stanza is a good example of balanced style. The first half of every line contains reference to previous conduct and the second half describes present behaviour. तत् भीरुत्वम्—तत् in this and the following clauses has the sense of प्रसिद्ध or well-known साहसानि adventures, श्लाघा praise विनयस्य व्युत्क्रम अतिक्रम तस्मिन् for transgression of modesty (consisting in entertaining affection for Nakula). Duryodhana means to say Bhānumatī complimented him so much for his handsome person in his presence. But really she was passionately (राग passion) in love with Nakula who possessed surpassing beauty of form औदार्यम् courtesy जड मति यस्य dull-headed Duryodhana so styles himself because he could not find out how Bhānumatī was really inclined. The adjective is proleptic. Not that he considered himself jadamatī originally, but he is now proved to be so owing to Bhānumatī's conduct चापले कोऽपि पन्था unaccountable mode of wantonness Duryodhana could not by any means account for her conduct. It was a perfect mystery to him विगत तम यस्मात् blemishless, pure. A person of pure, blameless family is expected to be virtuous. But Bhānumatī has given the lie direct to such expectation कौलीनम् scandalous

conduct This word is interesting from the sociological point of view Derived from कुलीन, which itself comes from कुल (कुलस्य अपत्यं कुलीनं । 'कुलस्य' पा 4 1 189 कुलीनस्य भावः कर्म वा कुलीनम् । 'हायनान्त-युवादिभ्योऽण्' पा 5 1 230), कौलीन originally meant all that was connoted by high or noble birth But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them The word thus came to mean a scandal, then, scandalous conduct of which many a time members of these so-called noble families are guilty But if minutely scrutinised these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available viz कौ प्रथिव्या लीन भवति तत् कौलीनम् which falls on the ground as having no foundation Further, scandals are known to travel apace, as everybody in society takes a secret satanic pleasure in scandalising others or hearing them scandalised, though nobody of course will never confess to such pleasure कौलीन thus has a third explanation in कौ प्रथिव्या लीन प्रसृत भवति • in these two cases कौलीन is an अलुक्समास कुले जनसमूहे भवम् or कुलात् जनसमूहादागतम् (proceeding from an assembly of people) is a fourth explanation Scandals generally take their birth in meetings where all kinds of people assemble. There they spare nobody It should be noted that these later explanations of कौलीन are really so many anachronisms For they are evidently based upon scandal as being the meaning of the word Read 'कौलीन स्यात्कुलीनत्वे शुद्धे' विश्वः, 'स्यात् कौलीन लोकवादे युद्धे पश्चादिपक्षिणाम्, and 'कौलीन पशुभिर्युद्धे कुलीनत्वापवादयो' धराणि It should be noted that this long speech of Duryodhana and his two following speeches, though apparently so rash and thoughtless to us, because we know the truth regarding Bhānumati's virtue, are so very natural For we must remember that a husband is generally very jealous of his wife's virtue and if once his suspicions are aroused, there are really no lengths to which he will not go. This what Bhatta Nārāyaṇa is incidentally teaching us, when he represents Duryodhana ready to murder his wife

(Page 38) प्रवेष्टुमारब्ध्वा (अहम्) I began to enter The use of आरब्ध्वा deserves special note. It is an example of what is technically called कर्तरि क्त, or the use of the past *passive* participle termination क्त to signify an *active* sense. Such कर्तरि क्त is available in the case of roots implying motion, of intransitive

roots generally and of roots क्लिप् etc, according to 'गत्यर्था-
कर्मकक्लिप्शीड्स्थासवसजनरुहजीर्यतिभ्यश्च' पा 3 4 72 (एभ्य कर्तरि क्त
स्याद्भावकर्मणोश्च गङ्गा गत् गङ्ग प्राप्त । म्लान स । लक्ष्मीमाक्लिष्टो हरि । शेषमाधि-
शयित । वैकुण्ठमाधिष्ठित । शिवसुपासित । हरिदिनमुपोषित राममनुजात । गरुड-
मारुढ । विश्वमनुजीर्ण । पक्षे प्राप्ता गंगा तनत्यादि । सि कौ) But आरम्
does not fall within the province of this rule We have therefore
to suppose that आरम् is either गत्यर्थक by saying that कार्यमारमते=
कार्यं कर्तुं गच्छति, or that it is intransitive by bluntly ignoring
its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of
'धातोरर्थान्तरे वृत्तेर्यार्त्वर्थेनोपसग्रहात् । प्रसिद्धेराविवक्षात् कर्मणोऽकर्मिका क्रिया ॥'
quoted in सि कौ on पा 7 1. 7 आरब्धा would then be active
and mean 'I began' instead 'I was begun' which is its
proper sense. A second way of accounting for this use is
आरब्धम् आरम्भ, according to 'नपुसके भावे क्त' पा, 3 3 114

Then add the possessive suffix अच्, which causes no change
in the original word आरब्धमस्ति अस्या (आरब्ध + अच् मत्वर्थीय)
सा आरब्धा अशालीनत्वम् immodesty, boldness शालीन (modest.
bashful, 'स्याददृष्टे तु शालीन' अमर) is formed from शाला (room,
home) by addition of the taddhita affix ख (ई), according to 'शालीन-
कौपीने अदृष्टाकार्ययो' पा 5 2 20 (शालाप्रवेशमर्हति शालीन अदृष्ट । सि कौ ।
अप्रागल्भ्यादन्यत्र गन्तुमशक्त शालामेव प्रवेष्टुमर्हति । तत्त्वबोधिनी).

12 Construe—(हे) पापहृदये, यस्मिन् (सखीजने त्वया) मत्सुरतोष-
भोग रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदित, तत्रैव अस्मिन् सखीजने अद्य दुःख-
रित निवेदयन्ती (त्वं) न हीणासि (किम्) । (वसन्ततिलका)

A person generally feels ashamed if his evil deeds become
known to his friends Who would then himself inform those
friends of his sinful deeds? But Bhānumatī was apparently
describing her shameful conduct without any compunction to her
friends, to whom she had in great love and confidence previous-
ly communicated the most private things that passed between
her and Duryodhana This appeared to Duryodhana to be the
height of immodesty and shamelessness on her part The loca-
tive in यस्मिन् आवेदित and तत्र निवेदयन्ती deserves notice It is
used for the dative and is idiomatic It signifies familiarity
and confidence between the parties concerned. Thus त्वयि
निवेदयामि, as distinguished from तुभ्यं निवेदयामि, shows that the

speaker has great confidence in and is closely familiar with, the person addressed चिर चिरकालमनुवर्तमान य प्रणय स्नेह तेन निर्भरं मृश सपूर्णमित्यर्थे बद्ध रचित आविष्कृत इति यावत् भव निजचित्ताभिप्राय यस्मिन् कर्मणि यथा तथा in such a way as fully to disclose your heart owing to long-continued affection चिर भावम् is an adverb, which modifies आविदेत Bhānumati had for long been on terms of affectionate friendship with Suvidanā She, therefore, fully laid her heart bare before her चिरप्रणय may also mean 'confidence of long standing' Note 'प्रणय प्रेम्णि विश्रम्भे' विश्व, also 'भाव सत्तास्वभावभिप्रायचेष्टात्मजन्मसु' अमर तत्रैव = तस्मिन्नेव i e the friends referred to above as यस्मिन् अस्मिन् refers to the near presence of those friends हीण is p p from ही—जिहेति to be ashamed, which also yields हीत

(Page 39) सप्रगल्भप्रसारितकरेण—This reading is better than सगव्व० It yields two Sanskrit renderings, सर्पगर्भप्रसारितकरेण and सप्रगल्भप्रसारितकरेण The former represents the meaning of Bhānumati, the latter the sense in which Duryodhana understands it सर्प गर्भे यस्य, इदंश्च प्रसारितश्च करो यस्य whose hand held a serpent in it and was stretched out It appears the rakshas held in his hand one of the hundred serpents he had killed when he stretched it out to remove Bhānumati's breast-garment प्रगल्भेन प्रागल्भेनेत्यर्थः, भावप्रधानो निर्देशः, सहित सप्रगल्भम्, सप्रगल्भ प्रसारित कर येन who boldly stretched out his hand The boldness on the part of Nakula was due to the knowledge that Bhānumati loved him passionately This is of course Duryodhana's view परस्य वनितायाः अवस्कन्दने प्रघर्षणे प्रगल्भ तस्य audacious in outraging another's wife माद्रीसुतश्चासौ हतकश्च the accursed son of Mādrī viz Nakula- हत or हतक is a term of abuse It has descended into Marāthī in that characteristically feminine abuse 'मेल्या' Note 'प्रकाण्डाद्या प्रशंसीयामाक्षेपे हतक स्मृत' हलायुध पापं शील यस्या of sinful or vicious character, who is habitually given to sin अनुशासनीया should be punished आर्यपुत्र son of the venerable one (i e the father-in-law). This is the usual epithet with which women address their husbands in Sanskrit See 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने' भरत प्रभाते वाद्यमानानि च मङ्गलद्योतकानि च यानि तूर्याणि तेषां रवेण मिश्र तेन blended with the sound of auspicious musical instruments played upon at dawn वारविलासिनीनां जन समूह तस्य संगीत तस्य रवेण by the

sound of the songs of a group of courtezans. It was customary in ancient India to wake a king up from his sleep by means of the sound of the singing of bards and courtezans and of musical instruments played upon outside his bed chamber वारविलासिनी is explained as वारस्य वृन्दस्य विलासिनी साधारणत्वात्, वारेण विलासिनीति वा who can be a wife by turn । वारे एकस्मिन् दिवसे इत्यर्थं विलासिनीति वा who can be had for a day सवितर्कम् conjecturingly, in a tone of conjecture. The words प्रतिबोधितास्मि (I was awakened) set the king conjecturing. Was it a dream that she had described? Perhaps it was. But the words of her friend would clear the matter up (व्यक्तिर्भविव्यति lit manifestation or clear perception of facts will arise) अत्याहितम् calamitous अत्याहितम् originally means a great calamity, danger or evil. Explain the word as अतीव आधीयते मनसि which one very much takes to one's heart; or as अत्यन्तमाधीयते तन्निवारणार्थं मनो दीयते यस्मिन् which one tries very much to avoid. Then secondarily it signifies that which causes calamity, calamitous, dangerous अपह्रियताम् be taken far away, so that it will have no effect on us आहुतिमि हुन or हुता आहुतय यत्र । आहिताग्न्यादित्वात्परनिपात sacrificed with oblations. Suvadanā suggests a plunge into the Ganges and other holy rivers, the blessing of Brāhmanas and oblations to fire as remedies to counteract the dream अल विकल्पेन away with or enough of, doubt अलम् and कृतम् in this sense govern the instrumental अन्यथैव सभावित (स्वप्नवर्णनवर्णनं तस्या इत्यर्थं) I construed it quite otherwise i. e. misunderstood it completely.

13 Construe—दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् (तस्या सकाशं) नो गत, दिष्ट्या अर्धकथने मया रुषा किञ्चित् परुषं (तस्यै) नो व्याहृतम्, दिष्ट्या विमूढहृदय मा प्रत्याययितुम् (इव) कया अन्त गता दिष्ट्या जगत् मिथ्या दूषितया अनया विरहित न जातम् ।। (शार्दूलविकीर्णितम्)

Having come to know that it was merely a dream that Bhānumati was recounting, Duryodhana now congratulates himself on not having done anything rashly in anger. दिष्ट्या is an indeclinable which expresses good fortune (शुभम्), happiness or joy. Note 'दिष्ट्या स्यान्मङ्गलादिषु' and 'सुखे दिष्ट्योपजोष' वैजयन्ती, 'दिष्ट्या शमुपजोष चेत्यानन्दे' अमर. अर्धेन असमप्रेणेत्यर्थं श्रुतेन श्रवणेन (नपुसके मात्रे, क.) अर्थात् तस्या स्वप्नवृत्तान्तस्य, य विप्रलम्भ आनति तेन जनित क्रोधः तस्मात् तमवलम्ब्येत्यर्थः in anger roused by delusion due to (her

account) being (only) half heard क्रीडात् = कोधमालम्ब्य, according to the वार्तिक 'ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात्प्रेक्षते । आसनात्प्रेक्षते । प्रासादमाख्य आसने उपवेश्य प्रेक्षते इत्यर्थः । सिधौ), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place, is put in the ablative case. नो as well as न is a negative particle कथनस्य अर्धम् अर्धकथनम् तस्मिन् when she had half related her story, in the middle of her narrative अर्धम् n is compounded with a word in the genitive expressive of the whole and is placed first according to 'अर्धं नपुंसकम्' पा २ २ २ e g अर्धं पिप्पल्या अर्धपिप्पली, but ग्रामस्य अर्धं ग्रामार्धं परुषम् harsh विमूढ हृदय यस्य whose mind was infatuated or had gone astray मा प्रत्याययितु कथा अस्त गता the story reached its close, (as it were) to convince me (of Bhānumatī's virtue) As कथा is inanimate and cannot be credited with any conscious intention, we must supply इव after प्रत्याययितुम् and make the line an instance of गम्भीरप्रेक्षा The idea is if for some reason the story had remained unfinished, Duryodhana would have continued under the same delusion Another way of construing the line is (भानुमती) मा प्रत्याययितु कथान्त (कथाया अस्त) गता Bhānumatī finished her story to convince me (as it were) मिथ्या दूषिता (सुसुप्तमास) falsely accused Note the grim suggestion in the last line Duryodhana had accused his wife falsely and was about to send her to her account. Fortunately he did not do so

(Page 50) प्रशस्त (p p from शस् शसति to praise with प्र) praiseworthy, auspicious, auguring well अत्र नास्ति—This speech is printed by the editions द and ज as that of सखी and चेटी, with the addition of the stage-direction (अन्योन्यमवलोक्य । अपवर्ष्य) This is really absurd and must evidently be a misprint. The tenor of the speech shows that it belongs to Suvadanā Grill's edition prints the stage direction correctly, as we have in our text, and rightly assigns the speech to सखी अन्योन्यमवलोक्यत—When Bhānumatī asked her friend to tell her definitely what part of the dream foreboded evil and what was auspicious, she really did not know how to proceed. She thereupon exchanged significant glances with Taralikā, whom she then informed of her determination to acquaint Bhānumatī with the naked truth

(Page 41) **स्तोकमपि** even a little **अलीक कथयन्ती**—This is an admirable sentiment that Suvadanā expresses To flatter a friend into some false belief, especially in a matter of vital importance to him, is the greatest disservice one can do him It speaks volumes for Suvadanā's sincere friendship that she realises this **स इदानीम्**—A very fine generalisation of which even Kālidāsa would have been proud **इदानीम्** is more or less for **वाक्यालकार हितम्** beneficial For similar idea read 'न हि प्रिय प्रवक्तुमिच्छन्ति मृषा हितैषिण ॥' K1 1 2 'स किसखा साधु न शास्ति योषिपं हितान्न य सशृणुते स किप्रसु' Ibid 1 5 **अशुभस्य निवेदन निवेदक सूचकमित्यर्थ** proclaiming evil The slaughter of hundred serpents suggested of course the murder of the hundred Kauravas and the removal of the breast garment indicated the inflicting of widowhood on Bhānumati Observe that here there appears to be a reference to the custom which forbade widows from wearing the bodice, a custom which unfortunately prevails even now to great extent **द्विजातीनां जन समूह तस्मै प्रतिग्रह दान तेन** by means of gift to a multitude of Brāhmaṇas **प्रतिग्रह** means a gift, properly made as well as the acceptance of such gift Note 'प्रतिग्रह स्वीकरणे सैन्यपृष्ठे पतद्ग्रहे । योग्येभ्यो विधिवद्देये तद्ग्रहे च ग्रहान्तरे' मेदिनी **द्विजाति** includes Brāhmaṇas as well as Kṣatriyas and Vaiśyas, for all the three are entitled to a second birth (जाति) in the form of the sacred initiation (उपनयनम्) But here Brāhmaṇas alone are meant, because **pratigraha** or the right of receiving gifts is a special prerogative of the Brāhmaṇas Read 'मातुर्यदग्रे जायन्ते द्वितीय मौञ्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृता ॥' याज्ञवल्क्य I 3. 'इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च । प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥' Ibid 118 **अन्तर्यताम्** let it be averted It is *third pers sing.* of the imperative of **अन्तरयति**, which is a denominative from **अन्तर दष्टिण** of a boar. Boar is **अप्रस्तुत** or irrelevant in the present case Reference to it is merely by way of an *obiter dictum* **विचक्षते** (वि + चक्ष्) इति **विचक्षणा** those who possess discriminating powers; the wise, the learned **अवितथम्** the truth. Explain **विगतं तथा सत्यं यस्मात् तद् वितथम्, न वितथमवितथम्** The sentence shows influence of Kālidāsa's 'अवितथमाह प्रियवदा ।' Ś III **पन्नगानां सर्पाणां शतस्य वध पन्नग** is derived as **पद्भ्यां न गच्छति असौ** because the serpent does not seem to possess feet, or as **पन्न पतित यथा तथा गच्छति** one that creeps close to the ground **अनिष्टम् इष्टविरुद्धं दुःखमित्यर्थ**

उदकं उत्तरकाले यस्य तत् having evil in the future Or अनिष्ट उदकं यस्य whose future result is undesirable For, this double sense उदकं *vide* उदकं उत्तरे काले यच्च स्यात्फलमुत्तरम् वैजयन्ती अनिष्टोदकम् (accusative singular) is predicative adjective, qualifying both पन्नगशतवध and स्तनाशुकापहरणम्, which are considered as constituting one event, as indicated by the use of इति, and which then became the object of तर्कयामि Thus पन्नगशतवध स्तनाशुकापहरण चेति (एतद्) अनिष्टोदकं तर्कयामि

14. Construe — शुभाशुभा स्वप्ना हि पर्यायेण दृश्यन्ते (इति) कामम् । इयं शतसख्या पुनः सातुज मा सृशतीव । (अनुष्टुम्)

कामम् signifies admission even against one's desire 'अकामानु-मतौ कामम्' अमर Duryodhana is no believer in dreams as indicators of future events either auspicious or inauspicious Yet he grants *sometimes* such suggestive dreams are dreamt पर्याय means an occasion, or turn of regular order पर्यायेऽवसरे क्रमे अमर पर्यायेण is often used adverbially in the sense of (1) occasionally, now and then, sometimes, (2) in some regular order, alternately The first meaning is here applicable and the word पर्यायेण is very important Duryodhana admits that *now and then* good and bad dreams are seen Observe the force of 'now and then' It means generally dreams are neither good nor bad, perfectly without any significance whatsoever But *occasionally* they suggest good or bad future Even this admission of *occasional* suggestiveness of dreams is made by Duryodhana much against his will. Thus dreams being generally without any significance and suggestive only occasionally, this particular dream may be of no significance for aught Duryodhana knows But (पुनः) the number hundred is ominous It seems to point to Duryodhana and his brothers, who were hundred in number Such is the meaning of the stanza The reading प्रायेण for पर्यायेण looks very much suspicious as being a deliberate emendation of the original under the mistaken idea that पर्यायेण means 'alternately' alone and that this sense will not do in the present case, as good and bad dreams are *not*, as experience shows, seen alternately

वामाक्षिस्पन्दन सूचयित्वा suggesting the throbbing of his left eye. This stage direction means the king has here to suggest

to the audience by proper gesticulations that his eye is throbbing. The belief is that the throbbing of the left eye or the left arm forebodes ill to men and good to women and that of the right eye or the right arm good to men and ill to women. Note 'दक्षिणमङ्ग पुंसं स्त्रियाश्च वामं शुभावहं स्फुरितम् । नीचोच्चमव्यमात्रं फलति च गात्रोचितं स्पन्द ॥' शार्ङ्गधरपद्धति St 2542. This belief is so ingrained in our nature that even though we may be convinced by experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's *Othello* IV. iii, where Desdemona says 'Mine eyes do itch, Both that bode weeping?' आवहन्ति produce, create. आ कथम्—Stanza 14 already reveals Duryodhana as being somewhat alarmed at Bhānumati's dream. Just then his left eye begins to throb and his heart becomes agitated. But his haughty pride (अवष्टम्भ) rebels against this sign of weakness. For omens like the throbbing of the eye etc. can make the hearts of only the timid tremble with fear (भीरुजनानां हृदयानि प्रकम्पयन्तीति). Duryodhana cares them not (का गणना) गीत. expressed in verse अयमर्थः this view (which Duryodhana takes regarding dreams viz., their capability of frightening only the timid) अङ्गिरस् is a revered name in Sanskrit. He is the author of several Rgvedic hymns and an oft quoted Smṛti-writer. But this celebrated sage evidently is not meant here अङ्गिरस् may metaphorically refer to Brhaspati, his son, who is reputed to be the founder of the atheist school of thinkers generally associated with the name of Cārvāka. He can very well be credited with being the author of a stanza of this kind. It may be remembered that the notorious stanza 'यावज्जीवेत्सुखं जीवेद्दणं कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुत ॥' is ascribed to Brhaspati. *Vide* सर्वदर्शनसंग्रह चार्वाकदर्शन.

15 Construe—ग्रहाणां चरितं स्वप्नं निमित्तानि उपयाचितं (च) काकतालीयं फलन्ति । प्राज्ञा तेभ्यः न बिभ्यति । (अनुष्टुप्)

ग्रहाणां चरितम् movements of planets. The reading अनिमित्तानि unnecessarily restricts the remark of Angiras to evil omens only. His idea is that all omens whether good or bad bear fruit by way of accident. निमित्तानि includes both good and bad omens. Hence 'स्वप्नो निमित्तानि' is preferred to 'स्वप्नोऽनिमित्तानि'. निमित्तानि omens, उपयाच्यते अनेन इति उपयाचितम् that with which.

something is sought near (i. e. from a deity), a conditional offer (called नवस in Marāṭhi). Note 'यद्दीयते तु देवेभ्यो मनोराज्यस्य सिद्धये । उपयाचितक दिव्यदोहद तद्विदुर्बुधा ' हारावली The reading अनिमित्तौत्पातिकम् (उत्पात एव औत्पातिक, अनिमित्तानि च औत्पातिकाश्च तेषा समाहार) means evil omens and portents' But portents are included under evil omens. This reading, therefore, is tautologous and should be rejected. काकतालीयम् (after the manner of the crow and palm) is here used adverbially in the sense of 'accidentally, by way of accident' काकतालीय *adj* is formed from काकताल + छ (ईय) in the sense of इव, according to 'समासाच्च तद्विषयात्' पा 5 3 106 The word is explained as 'काकागमनमिव तालपतनमिव काकतालम् । काकतालमिव काकतालीयम्' महाभाष्य Vol II p 429 (Peterson) There are in all five explanations of the incidents connected with the kākā and the tāla, which give rise to the expression काकतालीय and the काकतालीयन्याय (1) A crow chanced to go to the foot of a palm tree At that very instant a palm-fruit fell on his head and killed him This was purely an accident So काकतालीय means accidental and काकतालीयम् *adv* or काकतालीयन्यायेन accidentally, without there being any relation of cause and effect between the two events. Note 'काक कश्चिदकस्मात्तालवृक्षस्य मूल गतस्तालफलपतनान्मृतः' बालमनोरमा, 'काकस्यागमन यद्वच्छिक तालस्य पतन च । तेन तालेन पतता काकस्य वध कृत ।' काशिका, 'आगच्छत काकस्य अकस्मात्तालफलपतनाद्यथा वधः तथैव' तत्त्वबोधिनी (2) A crow came and perched on the palm tree. At that very moment the tree fell down This was an accident, for, nobody could say that the tree gave way under the weight of the crow Vide Nilakanṭha quoted below (3) A crow alighted on the fruit of a palm tree, which instantly fell down, Vide Nilakanṭha below Molesworth offers this same explanation. Says he, 'As the fruit of a Palmyra falling at the alighting upon it of a crow may appear to fall in consequence' (4) A crow chanced to go to a palm tree Immediately a fruit fell down and was torn open The crow feasted upon it This was certainly an accident See 'तथा च पतनदालित तालफल यथाकाकेनोपभुक्तमेव रहोदर्शनक्षुभितद्वदया तन्वी स्वेनोपभुक्ता इति तदर्थः' कुवलयानन्द on 'यत्तया मेलन तत्र लाभो मे यश्च तद्वते । तदेतत्काकतालीयमवितर्कितसम्भवम्' चन्द्रालोक (5) A person was clapping his hands As he was doing this, he chanced to capture between his palms a crow that was flying This was an accident certainly Vide Nilakanṭha in his com-

mentary on म भा शान्तिपर्व अ 176 11 ' ताल करतलयो शब्दजनकः संयोगः । तस्मिन् क्रियमाणे उत्पत्तौ काको दैवात्तत्र तालाभ्यामाक्रान्तोऽभूत्तदेतत्काकतालीय-मित्युच्यते । काकस्पर्शसमकालं तालकलस्य तालवृक्षस्य वा पतने तदित्यन्ये । ' फलन्ति bear fruit We dream an inauspicious dream Something evil follows Angiras means that there is no necessary relation of cause and effect between these two occurrences. Probably the evil would have happened even if we had not dreamt the dream The same is the case with omens etc तैम्य विभ्यति—Roots implying 'fear' and 'protection from danger' govern the ablative of that from which the fear or danger proceeds, according to 'भीत्रार्थाना भयहेतु' पा 1 4 25 (भयार्थाना त्राणार्थाना च प्रयोगे भयहेतुरपादानं स्यात् । चौराद्विभेति । चौरात्त्रायते । भयहेतु किम् । अरण्ये विभेति त्रायते वा । सि कौ)

(Page 42) खिया खभाव तस्मिन् सुलभाम् natural to a woman's nature सुलभ lit easy to obtain, easily found, hence, natural अलीकाञ्च असौ आशङ्का च ताम् vain or false fear उदयगिरिशिखरेण आदौ अन्तरित निन्दुत पश्चाद्विमुक्त विमुक्त रथवर यस्य whose best of chariots i.e. whose excellent chariot was first screened and then allowed to pass on by the peak of the eastern mountain The idea is the sun's chariot was first behind the eastern mountain, but has now risen above it There is really no propriety in saying that the chariot was first screened. So the reading उदयगिरिशिखरान्तर-विमुक्त would appear to be better Explain this as शिखरान्तरेण (by the region of the peak) विमुक्त (allowed to rise up from it- self) रथवर यस्य Or विमुक्त (left by having risen above it) शिखरान्तर येन स शिखरान्तरविमुक्त । आहिताग्न्यादित्वात्परनिपात । ईदृश रथवर यस्य उदयगिरि is a mountain, fancied to be situated in the east, from which the sun, moon etc were supposed to rise वि विशेषेण त्वरितमित्यर्थं गलित नष्ट य सन्ध्याराग सन्ध्यासम्बन्ध रक्त्विमा तेन प्रसन्न प्रसादयुक्त खल्लमित्यर्थं दुरालोक च मण्डल यस्य whose orb has grown clear and difficult to gaze at owing to the morning ruddiness having fast slipped away The reading विगलसन्ध्याराग is better For we know from the following speech of Suvadanā that the sun's sandhyārāga had not completely left him It was merely fast leaving him as he rose higher and higher,

(Page 43) रोषणित रोषणे निकषप्रावणि घृष्ट (polished on a touch-stone रोषण and रोषाण both mean a touch-stone)

यत्कनकपत्र तेन सदृशेन This refers to the yellowish red colour of the rays of the morning sun लताना जालस्य (a net-work) अन्तरे (interstices) आपतित य किरणनिवह रश्मिसमूह तेन पिञ्जरित (rendered tawny) भूमिभाग येन Note the एकदेशी अन्वय in 'किरणनिवहेन पिञ्जरित' पूरिता प्रतिज्ञा येन रिपुदुष्प्रेक्षणीय --The simile is grimly suggestive. It gives us a foretaste of what Bhīma would be like when he would fulfil his vow of destroying Duryodhana and smearing his body with his blood The reading रिपुदुष्प्रेक्षणीय appears to be merely a slip of the pen on the part of a scribe तत्समयस्ते पर्युषस्थातुम् it is therefore time for you to wait upon (the sun) लोहितानि कुडुमानि चन्दन च गर्भे यस्य having in it red flowers and sandal Red flowers are specially sacred to the sun Both अर्घे and अर्घ्यम् mean a respectful offering to a god or a venerable person. Vide Me. 4 and R 11 69 For, its usual ingredients read 'आप क्षीर कुशाग्र च दधि सर्पि सतण्डुलम् । यव सिद्धार्थ-कक्षैव अष्टाङ्गोऽर्घे प्रकीर्तित ॥' अर्घ्य further means materials of worship (अर्घे पूजाविधि । 'मुख्ये पूजाविधावर्घे' अमर । तदर्थं द्रव्यम् अर्घ्यम् । 'अर्घे + य according to 'पादार्घ्या च' पा 5 4 25) and in अर्घ्यभाजनम् below it has this sense सपर्या (from सपर्यति) worship 'पूजा नमस्यापचितिः सपर्यार्चाहृणा समा' अमर साधुतर exceedingly good, excellent The comparative termination तर shows excess merely-कथम्--Suvadanā is surprised to see the king arrive at this time-कृत -The past participle here is idiomatic and shows certainty. Grammatically it should be explained as an instance of आदिकर्मणि क Suvadanā knows the king would surely violate her friend's vow The idiom has descended into Marāṭhī, in which the sentence could be rendered as 'अरेरे ! केलाच या प्रियसखीच्या व्रताचा भंग राजाने '

(Page 44) अम्बरमेव महासर तस्मिन् एक केवल ('एके मुख्यान्यकेवला' अमर) सहस्रपत्रं कमल तत्समुद्धि The sun is the only lotus in the great lake of the sky There is no other rival for him. This compound as well as the two following are good examples of परम्परितरूपक The identification of the sky with great lake makes possible the identification of the sun with the lotus, पूर्वदिशा एव बधू तस्या मुखमण्डलस्य कुङ्कुमविशेषक (saffron mark). This suggests the sun yet possesses some ruddy glow about him. सकलभुवनमेव अञ्जन (courtyard) तस्य दीपक कुशलवासौ परिणामक (happy

consequence), स अस्ति अस्य कुशलपरिणामि is thus open to the same objection as we noticed in the case of अतिशयितदिव्यरूपिण The explanation कुशलं परिणमते तच्छीलम् will not do For, where could ताच्छील्य or habitualness come in here? The dream has to turn out either auspicious or inauspicious *only once* There is no scope for ताच्छील्य स्पर्शसुखमभिनीय gesticulating pleasure Note the propriety of अभिनीय The man who acts the part of Duryodhana receives no pleasure really at the touch of the hand of 'Bhānumati' For, he knows 'she' is also a man like himself Yet to the audience he has to show by proper gesticulation that he felt the thrill Note also when Duryodhana handed over to Bhānumati the arghyapātra, his hand naturally did not touch hers But now flowers only are being given So the two hands came in contact with each other पातयति makes fall At the thrill of Bhānumati's touch, Duryodhana's passion was roused He therefore wanted to cut short her saparyā and in order to achieve this threw the sacred flowers on the ground अनिपुण unskilled एवविधे सेवावकाशे on such occasions of service viz. properly handing over flowers etc अनुशासने to (inflict) punishment

16 Construe --परिजनपथवर्तिनि 'अत्र धवलदीर्घापाङ्गसर्पिं चक्षु विकिर । सभ्रमेण किम् । (हे) देवि, स्मितमधुरम् उदारम् उच्चै (च) माम् आलप । मम पाप्यो अञ्जलि त्वा सेवितुं प्रभवति । (मालिनी)

Duryodhana is apparently asking his queen to punish him in conformity with his last sentence But the mode of punishment proposed is calculated to excite his passion the more and immediately involve Bhānumati in his sacrilegious desire for amorous sports at the time परिजनस्य पन्था परिजनपथ, तस्मिन् वर्तितुं शीलं यस्य who habitually stand (to you) in the position of a servant. पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूः पथामानक्षे' पा 5-4-74 धवलं दीर्घं च यद् अपाङ्गं तत् संसर्पितुं (strictly the infinitive of सर्प is सर्पुम् or सर्पुम् But these forms are hardly met with सर्पितुम्, however, occurs in the म मा) शीलं यस्य accustomed to move towards the white extensive corner विकिर scatter; cast This means Duryodhana invites his queen to cast at him side-long glances, which are well-known as excrements of passion Compare; 'यो हठं प्रतिनिषेद्धमुदस्तः सुभ्रवा भिन्नतमस्य

कटाक्ष । स प्रतोद इव तस्य विशेषात्प्रेरक किमपि हन्त बभूव ॥' quoted by जयरथ as an instance of विषम It should be noted that the description of the corner of the eye as white is somewhat peculiar The corners of the eyes of beautiful women are described to be red naturally Note Rs 5 14, Ku 5 74 The forms वृत्तिनि and असर्पि are obtained by the addition of the krt affix णिनि (इन्) in the sense of 'in the habit of,' according to 'सुप्यजातौ णिनिस्ताच्छील्ये' पा ३ २ ७४ (अजात्यर्थे सुपि वातोर्णिनि स्यात् ताच्छील्ये द्यौल्ये । उष्णभोजी शीतभोजी । अजातौ किम् । ब्राह्मणानामन्त्रयिता । ताच्छील्ये किम् । उष्ण भुङ्क्ते कदाचित् । सि कौ) One also looks askance at somebody with whom one is angry स्मितेन मधुर यथा तथा sweet owing to smiles उदारम् *adv* in a lovely way उच्च loudly Loud talk resorted to when speaking to person who has committed some fault In पाण्यो अञ्जलि पाण्यो superfluous अञ्जलि means the cavity formed by folding the hands together प्रभवति is able : e is ever ready

(Page 45) अभ्यनुज्ञाताया permitted Note the delightfully courteous way in which Bhānumatī speaks Only with Duryodhana's permission she would practise her religious observance She is afraid Duryodhana is sure to stand in the way of her piety and hence the request श्रुत विस्तर येन who has heard the details तत् = तस्मात् therefore एवम् thus : e by observing the vow प्रकृत्या सुकुमारम् naturally delicate आत्मानम् means body 'कलेबरे प्रयत्ने च स्वभावे परमात्मनि । स्वान्ते वृत्तौ मनीषायामात्मानं कवयो विदुः' शाश्वत अल खेदयितुम् enough of, no use, fatiguing अलम् in this sense has evidently been used with a prohibitive force But Bhatta Nārāyaṇa seems to have forgotten that अलम् and खलु expressive of prohibition, are used with a gerund, according to 'अलखल्वो प्रतिषेधयो प्राचा क्त्वा' पा ३ ४ १८ (प्रतिषेधार्थयोरलखल्वोरुपपदयो क्त्वा स्यात् । अल दत्वा । पीत्वा खलु । सि कौ) अल खेदयितुम् must, therefore, be put down as grammatical blunder There is another way of explaining the sentence तत् नियमाचरणमित्यर्थं खेदयितुम् अल समर्थम् । (नियमाचरणेन ते शरीरं खिन्नं स्यात् । अतो नैव करणीयं तदिति भावः ।) that (observance of vow) is sufficient or enough to fatigue your body (Therefore you must not do it) But this is hardly the poet's meaning The sense given to तत् is hardly natural

17 Construe—यदि (त्वम्) एव क्लाम्यसि, (तर्हि) व्यासादिशा प्रकम्पितभुवा न अक्षौहिणीनां किं फलम्, द्रोणेन किम्, अङ्गराजविशिखै किम्। (हे) भीरु, त्व मे भ्रातृशतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकेसरीन्द्रगृहिणी (असि)। तव किं शङ्कास्पदम्। (शार्दूलविक्रीडितम्)

Bhānumatī pleaded fear as the reason why she should be allowed to go through her pious observance ' At this Duryodhana's pride was roused What was the use of huge army he had under him, or what purpose was served by keeping renowned warriors like Drona and Karna in his employ, if his wife entertained fear from the enemies? Duryodhana's hundred brothers were ready to minister to her comforts She should have no cause for anxiety, wife of a proud monarch as she was! क्लाम्यसि become depressed, pine away व्यासा दिशा यामि that have occupied all quarters प्रकम्पिता भू यामि that have made the earth tremble (under their tread) Poets often describe the earth as trembling when armies march The adjectives may also suggest that Duryodhana's armies were a terror to the world These two adjectives refer to the huge strength of the army. विशिष्टा (peculiar & e very sharp) शिखा अग्र (tip) यस्य स विशिष्ट arrow भुज एव वन तस्य छाया तस्मिन् सुख यथा तथा उपास्थिता residing in happiness in the shade of the forest of arms The wife of a lordly lion (दुर्योधन एव केसरीन्द्र तस्य गृहिणी) naturally resides in the forest shade शङ्काया आस्पदम् object of fear

(Page 46) न खलु—Compare Draupadi's words in Act I before stanza 18 किन्तु नन्दामि but I take delight in the fulfilment (संपत्ति) of the heart's desires of my noble lord himself Bhānumatī points out to Duryodhana that her pious vow is meant for fulfilling his own ambitions and he should therefore grant her the necessary permission एतान्वत् एव—In a spirit of voluptuous gallantry Duryodhana completely turns the tables on her by remarking that his ambitions extend not beyond sporting at will with her

18 Construe—प्रेमावद्धास्तिमितनयनापीयमानाब्जशोभ लज्जायोगाद् अविशदकथं मन्दमन्दस्मित वा नियममुषितालक्तकाङ्काधर वा ते वक्त्रेन्दु पातुम् इच्छा (मे सदैव वर्तते)। (अत) पर किं नु, दुर्योधनस्य अशुलभम् (अस्ति)। (मन्दाकान्ता)

प्रेम्णा आवद्धे खचिते (packed with full of) अत एव स्तिमिते अचञ्चले (steady) ये नयने ताभ्यां करणभूताभ्यां पीयमाना अधरीक्रियमाणा (swallowed, eclipsed, outdone) अब्जस्य कमलस्य शोभा येन तः (वक्त्रेन्दुम्) Bhānumati's eyes were packed with love and were consequently steady. They therefore, seemed to excel a lotus in loveliness. अविशदा कथा यस्य which (face) was talking indistinctly मन्दमन्द (very gentle) स्मित यस्मिन् नियमेन मुषित अपहृत (robbed) अलक्तकाङ्क यस्य, ईदृश अधर यस्मिन्. Ordinarily Bhānumati used to paint her lower lip with the *alaktata* dye. But now she had foregone that luxury as she was observing a vow. From the point of view of a voluptuary, such as Duryodhana was, there was special charm in engaging her in amorous sports when she was bent upon something totally different. वक्त्रेन्दु पातुम् is the usual Sanskrit mode of expressing the simple idea of kissing. परम् अपरम् वक्त्रेन्दुपानादन्यदित्यर्थः, किं तु किं नाम दुर्योधनस्य असुलभं दुर्योधनेन सुखेन लब्धुं न शक्यम्। वक्त्रेन्दुपानमेव केवलमसुलभम् भानुमतीच्छाधीनत्वात्तस्य। दुर्योधनस्य तत्प्राप्त्यर्थं च न तथा नियमादिकाद्याचरणमावश्यकमित्यर्थः। Bhānumati has above referred to Duryodhana's ambitions for the fulfilment of which she wants to observe her vow. Duryodhana points out to her there is possibly (तु) nothing in the world, which it is not easy for him to obtain and for which the observance of a vow by Bhānumati may become necessary. His position and power guarantee to him the fulfilment of all his desires as far as worldly matters are concerned. But there is one thing which he longs for and which is not to him so *sulabha* viz. भानुमतीवक्त्रेन्दुपान, for that depends on Bhānumati's pleasure. In that all his ambition is centred. If, therefore, Bhānumati takes delight in his manoratha-sampatti, she must see that he gets this heart's desire of his. And surely for ensuring him such manoratha-sampatti, observance of a pious vow is by no means necessary! Such is the trend of Duryodhana's argument in the last line. For the idea that to a lover his beloved's kiss etc. are dependent on her own sweet will, read 'अभवदीयं हि नैव किञ्चिन्मत्संबद्धम्। अथवास्त्येवास्यापि जनस्य क्वचित्प्रभुत्वम्। अशक्यं हि मदिच्छया विना सरस्वतीमुखग्रहणोच्छेषणीकृतो दशनच्छद एष तुम्बाह्यितुम्। अम्बुजासनास्तनतदोपमुक्त-सुरस्थल चेदमालिङ्गयितुम्।' दशकुमार p 96 (our edition). We may, if we like, split the line as पातुं वाञ्छा अपरम् असुलभम् etc. The sense is just the same. For परम् and अपरम् both mean the same thing.

There are, however, two other ways of construing the line (2) ते परमसुलभम् अत्यन्त सुलभमित्यर्थं वक्त्रेन्दु पातु दुर्योधनस्य किं नु वाञ्छा why indeed, does Duryodhana long to drink your moon-like face which is to him so easily obtainable? Longing for an object not easily attainable can be understood But Bhānumati being Duryodhana's wife, her face he can drink at any time he pleases The intense longing he feels for this drink, looks therefore, unreasonable It can, however, be understood if we remember that Duryodhana has no other ambition in life except to sport with his beloved (एतावन्त एव etc) It is thus natural he should eagerly look up to that one object of his life This explanation is clumsy and expresses the main idea only indirectly Besides it is absolutely incompatible with the high sense of chivalry with which Duryodhana regards his wife To consider her as a kind of chattel more or less, which he can enjoy at any time he pleases, well, such an idea a gallant lover will hardly entertain What then of expressing it in so many words in her presence? (3) परम् असुलभं ते वक्त्रेन्दु पातु दुर्योधनस्य किं नु वाञ्छा Why, indeed, has Duryodhana a longing to drink your moonlike face, which is so exceedingly difficult to attain? Here परम् असुलभम् is स्वभावस्थिति-सूचक विशेषण and has no bearing on the topic under discussion Only a man of rare good fortune can hope to be blessed with a wife of Bhānumati's beauty This is purely a compliment to her The question is Why does Duryodhana long to drink his wife's face? The answer as before is He has no other ambition in his life Out of these three interpretations the best is of course the first, which is also the most natural The next in order is the third (4) A fourth explanation is supplied by J's reading न for नु परम् अतिशयेन असुलभं ते वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा किम् । अपि तु वाञ्छा सदैव वर्तत एव । यत एतावन्त एव । Have I not a longing to drink your face? Most assuredly I have it always Because that's the only object I live for!

19 Construe,—दिक्षु व्यूढाङ्घ्रिपाद्गन्तव्ये अन्तरिक्षे तृणजटिलचलत्पाण्डुदण्डः, पथिषु झाकारी शर्कराल, विटपिना स्कन्धकाषै सधूस, प्रासादानां निक्षुब्धेषु अभिनव जलदोद्धारगम्भीरवीर चण्डारम्भ समीर परिदिश वदति । भीरु, सभ्रमेण किम् । (सम्भरा)

The stanza describes the violent stormy wind, whose sound has just been heard from behind the curtain and frightened at

which the queen throws herself in Duryodhana's arms The description refers to different aspects of the wind as seen in different places व्यूढानि इतस्ततो विकीर्णानि अङ्घ्रिपाणा वृक्षाणा अङ्गानि शाखा येन by whom branches of trees are scattered away This refers to the activities of the winds in the various quarters (दिक्षु) in general व्यूढ p p from वि + वह वहति to throw or toss about अङ्घ्रिभिः पिबति असौ अङ्घ्रिप which takes in water by means of its feet vzz the roots, a tree तृणे जटिल व्याप्त चलश्च पात्रना दण्ड यस्मिन् which is attended by moving column (दण्ड) of dust bristling (जटिल) with a straw This refers to the hurricane as observed in the sky A huge column of dust, whirling round and round and intermixed with straw was raised in the air This is called वावटल in Marāṭhi झाकार विद्यते अस्य creating a hissing horse noise झाकार is an onomatopoeic word शर्करा सन्ति अस्य स शर्कराल (शर्करा + लच् मत्वर्थीय.) charged with particles of sand Note that the adjective tells us by-the-bye that sand was scattered on the roads in the poet's days शर्कराल is apparently formed by the poet according to 'सिष्मादिभ्यश्च' पा 5 2 97 (लज्वा स्यात् मत्वर्थे । सिष्मल सिष्मवान्). But unfortunately शर्करा is not included in the सिष्मादि class, which must therefore rather unjustifiably be considered to be an आछतिगण, which means a class of words, which by no means is exhaustive and of which only a few specimens are given so that other words may also be added to it Other explanations are शर्कराभिः अलते शोभते इति, शर्करा लाति गृह्णाति इति वा But surely these could not have been intended by the poet विटप शाखाविस्तार अस्य अस्तीति विटपी वृक्ष । विटपिना स्कन्धाना कापैः अन्योन्यघर्षणैः सधूम धूमेन सहित This apparently refers to the aspect of wind in the woods So वनषु should be supplied before विटपिनाम् Stems of trees rubbed against one another with the result that smoke was produced, which formed a characteristic of this wind प्रासादानां निकुञ्जेषु in the arbours or bowers of palaces. अर्भिनव नूतन य जलद मेघ तस्य उद्गार इव गर्जितमिव गम्भीर (deep) धीरश्च (grave). As the wind blew through arbours of palaces, it produced a sound which was deep and grave like the thunder of a fresh cloud Note in the case of this adjective समीर metaphorically stands for समीरशब्द चण्ड भयकर आरम्भ यस्य terrible in its activity सम्यग् ईदं गच्छति, ईरयति प्रेरयति वा स समीर wind दिशि दिशि इति परिदिशम् in every direction This is an अव्ययीभाव compound in the sense of

वीप्सा or repetition, which is one of the senses of यथा संभ्रम, excitement

(Page 47) महाराज प्रासादम् May Your Majesty enter this palace on the (artificial) mountain of wood It appears in the Bāḷodyāna an artificial mountain of wood was constructed on which stood a building called दारुपर्वतप्रासाद Suvadanā requests Duryodhana to betake himself to this prāsāda along with Bhānumatī in order to escape from the ravages of the stormy wind J reads 'महाराज आरोहीञ्छु एद दारुपव्व अपासादम्' and translates 'महाराज, आरुह्यतामेतदारुपर्वतप्रासादम्' This is an incorrect translation of the original Prākṛta For प्रासाद, though both masculine and neuter in Prākṛta, is masculine in Sanskrit The correct translation would be 'आरुह्यतामेष दारुपर्वतप्रासाद' But J's reading is not good प्रासादारोहण ordinarily means going to its terrace and this is certainly not what Suvadanā means She means प्रासादप्रवेश or entrance into its inner apartments for shelter Further, the stage direction 'प्रवेश रूपयित्वा' also points to 'प्रविशतु' as the correct reading प्रासादारोहण may, however, be defended by saying that it means climbing up the mountain of wood with a view to enter the palace But this meaning is certainly a bit far fetched उद्वेगकारी causing anxiety, oppressive उत्थितं यत्पुरुष रज तेन क्लृषीकृते नयने येन which causes distress to the eyes with the rough dust that has risen उन्मूलिता उत्क्षिप्ता (uprooted) ये तखरा महान्तस्तरव इत्यर्थे तेषां शब्देन विभ्रस्ता विशेषेण भीता (greatly frightened) अत एव मन्दुराया (from the stable 'वाजिशाला तु मन्दुरा' अमर) परिभ्रष्टा इतस्ततः पलायिता ये वल्लभा उत्कृष्टा तुरगमा अश्वा लै पर्याकुलीकृता व्याकुलतां नीता (thrown into disorder) जनपद्धतय लोकमार्गा (thoroughfares) येन The violent hurricane uprooted tress Their terrible crash frightened the excellent horses in the royal stable and they bolted off from it As they began to run away in great fright here and there, the thoroughfares were thrown into disorder It must be noted that this description of the hurricane as well as the one given by Duryodhana in st 19 appears more imaginary than real How could Duryodhana and Suvadanā observe the things they describe from the Bāḷodyāna? This garden, judging from what the poet describes therein as having happened, must have been more or less a secluded place far away from the gaze of the public वल्लभ m. means a horse of good breed, a horse that is

possessed of good signs, hence an excellent horse. In the compound वल्लभतुरंगम वल्लभ, which is a word having a qualified sense, expresses the qualification only *viz* of good breed, excellent वल्लभ *adj* may also mean beloved, favourite, but the above sense which tells us why the horses were beloved is more pertinent 'कुलीनाश्चे च वल्लभ' 'विश्व, वल्लभो दयितेऽच्यक्षे सल्लक्षणतुरंगमे' मेदिनी उपकरोति इति उपकारि benefactor वातानां समूह वात्या hurricane, whirlwind, tempestuous wind वात्याया चक्रम् The addition of चक्रम् to वात्या is really superfluous As it is, the word may refer to the circular motion of the stormy wind यस्य is idiomatically equal to यद् अस्य अयत्नेन (without any efforts on my part) परित्यक्तो नियमो यया अस्मन्मनोरथ —Lovers are often described as hankering after a spontaneous embrace from their beloveds, which is generally found to be param asulabham and which when obtained pleases them exceedingly Compare "त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धा सोत्कम्पानि प्रियसहचरीसभ्रमालिङ्गितानि ॥ Me प्रक्षिप्त St after 21

20. Construe —भ्रुकुटि न न्यस्ता, लोचने बाष्पसलिलैर्न आच्छादिते आननम् अन्यत् न नीतम् । स्पृशन् अहं सशपथं न वारित, (किन्तु) तन्व्या भयवशात् आलिङ्गित ममपयोवरम् आबद्धम् । अस्या नियमस्य भङ्गता अयं भीषणमरुत् मम वयस्य न (किम्) । (शार्दूलविक्रीडितम्)

The things which Duryodhana here describes as not having been done by Bhānumati, are exactly the things which poets tell us women practise at the time of priya-samāgama. But this is only the negative side of the picture. The positive side is supplied by the third line. Now the kind of embrace described here is not generally effected by women on their own initiative. When, therefore Bhānumati did this and did not do the other things, it was natural Duryodhana should be immensely pleased and should ask, by way of a question of appeal, in more or less a triumphant vein, whether the terrible wind which broke her vow, was not really a friend of his भ्रुकुटि a frown. Duryodhana expected her to put on a frown of anger when he proceeded to stop her religious observance बाष्पसलिलैः—Tears were expected to arise from a sense of sorrow at having to give up her piety नीतम्—This was to avoid a kiss स्पृशन् of course means आलिङ्गन् सशपथम् (with oaths or adjurations) शपामि जीवितेनैव ते, शप्तोसि गोब्राह्मणदैवतै यदि स्पृशसि मामित्याकारकै शपथै सहितम् ममौ (plunged as it

were in my chest) पयोवरौ यस्मिन् कर्मणि यथा तथा This indicates close embrace The last line contains the author's favourite device of a Kāku or question of appeal As the first three lines explain the reasons why the wind is called a friend, the stanza is an instance of काव्यलिङ्ग, defined as 'हेतोर्वाक्यपदार्थतत्त्वे काव्यलिङ्ग निगद्यते' S D X 63 The last line is also explained as अयं मीषणमस्तु न, (किन्तु) मम यस्य this is not terrible wind, (but is) my friend This makes the sentence an instance of अपहृति The previous explanation is, however, to be preferred, because the Kāku is favourite with Bhaṭṭa Nārāyaṇa and with it the sense becomes more emphatic कामेन स्वेच्छया चार आचरणम् freedom to indulge in, freedom of action as regards

21 Construe :—(हे) घनोर, पदानि शनैः शनैः कुरु। अयि (प्रिये) परिवेषिणीं गतिं विमुञ्च। सुतनु, मम उरस्थल बाहुलतोपरिबन्धन गाढ निपीडय। (द्रुतविलम्बितम्)

In this stanza the chief point to be noted is the exact propriety of the metre (द्रुतविलम्बित) to convey the sense As we read the lines slowly, we get the idea of some one of trembling gait being slowly led by another step by step owing to the force of the metre alone घनोर is voc of घनोर (घनौ उरू यस्या सा) whose thighs are solid or plump Note that the word ऊरु *m* 'a thigh' coming at the end of a feminine compound becomes ऊरू when the first member of the compound is an upamāna, or a standard of comparison, *e g* रस्मोरू according to 'ऊरूत्तरपदादौपम्ये' पा 4 1 61 (उपमानवाचिपूर्वपदमूरूत्तरपद यत्प्राप्ति पदिक तस्माद्दृष्ट्यान् करमोरू। सि का) This rule is also applicable to cases where the word ऊरु is preceded in a compound not by a standard of comparison, but by the words सहित, शफ, लक्षण, वाम and others, according to 'सहितशफलक्षणवामादेश्व' पा 4 1 70 (अनौपम्यार्थं सूत्रम्। सहितोरू इत्यादि) Now the case of घनोरू falls under neither of these rules So the compound should really be घनोरू, which would yield the vocative घनोरो But owing to the presence of the word आदि in 'सहित वामादेश्व' words like पीवर, वर घन etc are considered to be covered by the latter rule परिवेष प्रकम्प विद्यते अस्या सा परिवेषिणी trembling, staggering सुतनु is again a grammatically difficult compound तनु *f* and तनू *f* are both words for 'a body' सुष्टु तनू यस्या सा would yield for the vocative

सुतनो On the other hand सुष्ठु तन् यस्या सा gives सुतनूके for the rule is that the affix क is added to Bahuvrihi compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, according to 'नष्टतश्च' पा. 5 4 153 (नष्टुत्तरपदादृन्तोत्तरपदाच्च बहुव्रीहे कप् स्यात्) Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim ' समासन्तिविधेरनित्यत्वम् ' For the use of सुतनु *vide* Ś VII 24, V 1 10, Māl 3 26 उरस्थलम् though strictly meaning region of the chest, means just उरस्थल is added practically स्वार्थे Compare जघनस्थल st 23 below बाहुल्ले लतासदृशौ बाहू उपरिबन्धन यस्मिन् कर्मणि यथा तथा so as to make your (slender) creeper-like arms the upper bandage or legature Bhānumati is invited closely (नि) to embrace Duryodhana's chest so as to make her arms its upper bandage How can this be done? In an ordinary embrace, the arms go behind the chest: *e* at the back Then they cannot be referred to as उपरिबन्धन with the reference to उर Are we to suppose that Duryodhana asks his wife to hug him from behind? They now are ascending the wooden mountain and this supposition appears not impossible

(Page 49) अलब्ध अवकाश येन that has found no scope सङ्गतत्वात् गर्भगृहस्य the inner chamber being well closed उन्मृष्ट रेणुनिकर रज समूह यस्मात् from which the collection of dust (which had gathered there owing to the wind) is wiped off The adjective is used proleptically First, the dust is to be rubbed off and then the eyes to be opened उत्पातभूत समीरण portentous wind उत्पात is any disturbance in nature (which portends evil) Note वराहमिहिर's बृहत्संहिता 46 1 ' प्रकृतेरन्यत्वमुत्पात ' आरोहस्य सभ्रमेन त्वरया नि सहम् असमर्थम् powerless owing to the hurry of ascent आसनार्थं कृता वेदी raised round intended to serve as a seat अनल्पमेवापकृतम् has caused you no small: *e* great harm indeed

22. Construe —तनुरपि रेणु (अस्या) नेत्रयो आयतत्वात् महतीं बाधा विधत्ते । अल्पोऽपि उत्क्रम्य पीनस्तनभरितम् उर क्षिप्तहारं दुनोति । मन्देऽपि याते पृथुजघनभरात् अस्या वेपथु वर्धते । मृगाक्ष्या अवयवैर्दत्तहस्ता वात्या (अस्या) सुचिरं खेदं करोति । (स्रग्धरा)

The idea in this stanza is exceedingly poetic Bhānumati is suffering from the effects of the hurricane rather too long

(सुचिरम्) But it is nobody else's fault Her own limbs have turned treacherous and are helping the hurricane Though the amount of dust, which has found entrance in her eyes is small (तनु), it causes great torment (बाधा), because the field of its activity viz the eyes, is expansive (आयत) The dust moves all over her eyes and causes greater pain to her than would have been the case if she had been blessed with less wide eyes. Note that नेत्रश्रोत्राद्यतत्त्व is a point of beauty in women Duryodhana is really flattering his beloved by referring to points of beauty in her person and representing them as having conspired with her enemy, the vātyā, in order to increase her pangs Her tremor was slight But it pains her bosom (उर) the more because it was weighted with her plump breasts भर सजात अस्य तद् भरितम् । तारकादिभ्य इतच् । पीनाभ्या पुष्टाभ्या स्तनान्या भरितम् क्षिप्त हार यस्मिन् कर्मणि यथा तथा This is an exceedingly realistic adverb As her heart trembled the necklace, rolling on her breasts, was tossed up Note the second line is defective It does not express the intended sense clearly What is meant is अत्रापि उत्क्रम्य पीनस्तनभरितत्वात् उर क्षिप्तहार नितरा दुनोति मन्देऽपि याते though her gait is slow यातम् which is really a p p is used in the sense of a noun viz यानम् according to 'नपुंसके भावे क' पा ३. ३ ११४ (क्लीबत्वविशिष्टे भावे कालमामान्ये क स्यात् । जल्पितम् । शयितम् । हसितम् । सि कौ) पृथुन जघनस्य नितम्बस्येत्यर्थं भरान् owing to the heaviness of her big buttocks. Note that जघन, though meaning a different part of the body, is often used as being synonymous with नितम्ब 'पश्चाश्रितम्ब क्लीकया क्लीब तु जघन पुर' अमर वेपथु tremor मृग इव अक्षिणी यस्या सा मृगाक्षी whose eyes are like a deer i. e. like the eyes of a deer मृग in such cases metaphorically stands for मृगाक्षिणी Note that अक्षिन् and सक्थिन् (a thigh), when meaning parts of the body, become अक्ष and सक्थ respectively at the end of Bahuvrīhi compounds, according to 'बहुव्रीहौ सक्थश्चो स्वाङ्गात्पच् पा ५ ४ ११३ । स्वाङ्गाच्चिसक्थ्यन्ताद्बहुव्रीहे वच् स्यात् । दीर्घे सक्थिनी यस्य स दीर्घसक्थ । जलजाक्षी । स्वाङ्गात् किम् । दीर्घसक्थि शकटम् । स्थूलाक्षा वेणुयष्टि । सि कौ) The compound is also dissolved as मृगाक्षी इव अक्षिणी यस्या सा मृगाक्षी It will be noted here that the first member of the compound viz मृगाक्षिणा loses its second member viz अक्षिन्. Otherwise the compound would read मृगाक्ष्यक्षी Such compounds are

fromed according to the वार्तिक 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा 2 2 34 This Vārtika is not found in the सि कौ The महाभाष्य comments on it as follows 'सप्तमीपूर्वपदस्य उपमानपूर्वस्य च बहुव्रीहिर्वक्तव्य उत्तरपदस्य च लोपो वक्तव्य । कण्ठस्थ कालोऽस्य कण्ठकाल । उष्ट्रमुखमिव मुखमस्य उष्ट्रमुख । खरमुख ' दत्त हस्त यस्या सा to which a (helping) hand is given Note that this is a सापेक्ष compound, since अवयवै is construed with दत्त alone It may be noted that Duryodhana begins his speech by addressing Bhānumati Compare 'भवति' But in the stanza he refers to her as अस्या This is indicative of careless writing

न आस्तीर्णम् (p p from स्तृ स्तृणाति-स्तृणीते to cover) आस्तरणम् (नपुसके भावे क्त) आच्छादनमित्यर्थ यस्य तत् which has no covering Or न आस्तीर्णम् अनास्तीर्णम् uncovered (with a carpet or cushion etc)

23 Construe —(हे) करभोर, पवनाकुलिताशुकान्तम् (अत एव) त्वद्दृष्टिहारि मम उर्युग्म लोलाशुकस्य (अत एव) मम लोचनबान्धवस्य तव जघनस्थस्य चिरम् अद्यासितु पर्याप्तमेव । (वसततिलका)

करभ इव ऊरु यस्या सा करभोरु तत्सबुद्धौ For, the change of ऊरु to ऊरु vide above pp 106-107 करभ is the outer edge of the hand from the wrist to the root of the little finger ('मणिवन्धादाकनिष्ठ करस्य करभो बहि' अमर) and the resemblance between this and the things lies in their softness, their fleshiness and their gracefully tapering shape So that करभोरु means a woman of soft, fleshy and gracefully tapering thighs करभ is sometimes in this connection explained as the trunk of an elephant See Ku 1 36 and Bhattikāvya iv 17 पवनेन आकुलित स्वस्थानात् व्यस्त अशुकस्य अन्त यस्य तत् The skirt of the garment which covered his two thighs was disordered by the wind, so that they were in part exposed to view. That was why they proved so attractive to Bhānumati's eyes (तव दृष्टिं हर्तुं शील यस्य) The same remark is applicable to the next set of adjectives viz लोलाशुकस्य (अत एव) मम लोचनबान्धवस्य (friend to my eyes i e pleasing them so much) मम उर्युग्म तव जघनस्थलस्य अद्यासितु पर्याप्तमेव my two thighs are quite sufficient for your huge buttocks (जघन स्थलमिव, 'उपामित व्याघ्रादिभि सामान्यप्रयोगे' पा 2 1 56 इत्यनेन समास, महत् विस्तीर्ण वा जघनमित्यर्थ) to rest upon The use of the infinitive अद्यासितुम् here is peculiar Distinction must be made between the use of पर्याप्त in the sense

of 'sufficient' and पर्याप्त in the sense of 'able' In the sense of 'sufficient' पर्याप्त cannot be used with an infinitive It must be used with a dative e.g. इदं गृहं मे निवासाय पर्याप्तम् If we use पर्याप्त (sufficient) with an infinitive we are sure to have one subject for the infinitive and another for the principal verb e.g. इदं गृहं मे निवस्तु पर्याप्तमस्ति, where अहम् is the subject of the infinitive निवस्तुम् and गृहं that of the verb अस्ति This is what has happened in the present case जघनस्थलम् is the subject of अभ्यासितुम् and ऊर्युग्मम् that of अस्ति (understood after पर्याप्तमेव) And because such use of पर्याप्त (sufficient) with an infinitive is not commonly met with in literature, we call the present occurrence peculiar If we substitute अभ्यासनाय for अभ्यासितुम्, the sentence becomes all right On the other hand पर्याप्त in the sense of 'able' always requires that the subject of the infinitive and of the verb should be the same e.g. पर्याप्तोऽहं परीक्षामुत्तरीतुम् And this is natural For the idea of sufficiency is passive, that of ability active The latter suggests some other action on the part of the person of whose ability we speak, an action which he is able to perform Thus, the subject of the infinitive and of the verb are the same Such is, however, not the case with the idea of sufficiency This distinction between पर्याप्त (sufficient) and पर्याप्त (able) appears to have been overlooked by previous expounders of the play, who find fault with Bhaṭṭa Nārāyaṇa's sentence for what appears to us an incorrect reason It is stated that in Sanskrit the infinitive can be used only when its subject and that of the predicate are the same This rule is hardly correct It has apparently been deduced from 'समानकर्तृकेषु तुमुन्' पा ३ ३ १५८ But the fact that the Sūtra is applicable only to roots having the sense of 'to wish' or 'to desire' is forgotten Apart from Kālidāsa's 'बाष्पस्तु न ददात्येना द्रष्टु चित्रगतामपि' § 6 22, which is admitted to be peculiar, such instances as 'अस्ति गृहे भोक्तुमन्नम्', 'अस्ति मे विभवं प्रणिधानेन सर्वं परिज्ञातुम्', 'अवसरोऽयमात्मानं प्रकाशयितुम्', which are considered to be regular, give the lie direct to the above rule There are, however, two ways of making the present peculiar use of the infinitive look regular. (1) तव जघनस्थलस्य जघनस्थलेनेत्यर्थः । 'षष्ठी शेषः' पा २ ३ ५० इत्यनेन तृतीयायै षष्ठीः । ममोर्युग्मम् अभ्यासितुं पर्याप्तमेव परि परिपूर्णतया आप्तमेव लब्धमेव your buttocks have already obtained, my thighs (for them) to sit

upon *i e* my thighs are theirs by right You must therefore come and take your seat on them (2) तव जघनस्थलस्य जघनस्थलमित्यर्थः । षष्ठी शेषे । अव्यासयितुम् आव्यासयितुम् आत्मनि उपवेशयितुं ममोर्युग्मम् पर्याप्त समर्थम् my thighs are able to make your buttocks take their seat on them *i e* are sufficient for them to sit upon Note अव्यासयितुम् is here taken with a causal force It is अन्तर्भावितव्यर्थः (having the sense of the causal lying concealed in it) Neither of these, we feel sure, was meant by the author

(Page 50) पटाक्षेपेण with a toss of the curtain A rule of dramaturgy says that no character may enter on or quit the stage unless some suggestion of it is conveyed to the audience 'नास्चितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain In such cases the character generally is in a state of excitement and finds it necessary to make sudden entrance Here the Kañcukī is evidently excited over the breaking of Duryodhana's chariot-flag (रथकेतनम्) and approaches his master to announce the ominous news He uses the words 'मम ममम्,' which being uttered in haste exactly after Duryodhana's 'ममोर्युग्मम्,' naturally construe with them and produce a startling effect on the characters on the stage as well as on the audience, an effect which is further heightened by the Chamberlain's broken words भीमेन (by the dreadful, by Bhīma) and भवतः Such situations where the words of a character newly entering on the stage are so uttered as to be capable of being construed with words of another character already on the stage so as to create a startling effect on the mind of the latter and of those near him, if any, are called पताकास्थानकः They are very effective from the dramatic point of view and have four varieties The present पताकास्थानकः represents the third variety, as it suggests a future event *viz* the breaking of Duryodhana's thigh by Bhīma Read for definitions etc नाट्यशास्त्रे 11 29-33, सा द १ 45-49 Other good instances of पताकास्थानकः are supplied by the following 'राम—किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ 38 ॥ (प्रविश्य) प्रतीहारी-देव उपस्थितः' U 1, 'राक्षस—अपि नाम दुरात्मा चाणक्य-बटु—। (उपसृत्य) दौवारिक—जयतु । राक्षस—अतिसधातुं शक्यं स्यात् । दौवारिक—अमात्य ।' Mu. 4 सातङ्कम् in fear, in alarm व्यामोह infatuation.

24 Construe—भीमेन मरुता भवत रथकेतनं भग्नम् । (तच्च)
किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ पतितम् । (अनुष्टुम्)

भग्नम् should be taken as a predicative adjective and there should be two sentences instead of one The construction भग्न रथकेतन पतितम् is tame किङ्किणीना काणेन बद्ध आक्रन्द (loud cry) येन तथाभूतमिव As the flag fell down the bells attached to it jingled It thus appeared to gave out a loud cry of grief as it were The figure is उत्प्रेक्षा It should be noted that J takes even मरुता to be paronomastic (1) by the wind, (2) by the son of the wind. मरुता वायुपुत्रेण । ' आत्मा वै जायते पुत्र ' इत्यभेदोपचाराद्वा तद्वितलोपद्वा साधुतेत्यवधेयम् ।

बलवत्समीरण—Duryodhana takes the incident, though so awfully ominous, with perfect levity मुखरयति (मुखर करोति) prompts me to speak This is a denominative from मुखर पुरोहित was the domestic chaplain It was his business to perform for the king all his religious rites and to advise him in cases of difficulty Compare the part played by Duśyanta's Purohita in Ś v प्रतीहारी (a doorkeeper) is defined by भरत as 'सन्धविग्रहसङ्घनानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं या प्रतीहार्यस्तु ता स्मृता ॥' नाट्यशास्त्र 14 44. प्रतिहार or प्रतीहार means both a door and a door-keeper अविद्यमान. प्रतिरथ यस्य who has no rival fighter, unrivalled warrior अमर्षिता (from अ + मृष्) unforgivingness, vindictiveness

25 Construe—मम आज्ञया दुःशासने हस्ताकृष्टविलोकेशवसना पाञ्चाली राजचक्रपुरतः 'गौ गौ' इति व्याहृता । तस्मिन्नेव (समये) स गाण्डिवधरो पृथानन्दन नासीत् किं नु । क्षत्रियवशजस्य कृतिन यूना तत् क्रोधास्पदं न किम् । (शार्दूलविक्रीडितम्)

हस्तेन आकृष्टम् अत एव विलोकेशवसन (केशा वसन च समाहृतानि) यस्या सा Being pulled by Duśśāsana's hands the hair and garment of Draupadī had become loose गौ गौ इति व्याहृता was addressed 'A cow, a cow' The wife is under the protection of the husband. To designate her to be helpless like a cow was, therefore, a greater insult to her husband than to her own self Arjuna was present at the time when this insult was inflicted upon Draupadī As a high-born young Kṣatriya, skilled in the use of arms (कृती), he should have resented it But he did not This

shows his incapacity and indicates what his present vow is worth. Such is the argument of Duryodhana. But Duryodhana conveniently forgets one fact *viz* on that occasion Arjuna's hands were tied down by the wager of Yudhishthira and there was no other alternative left for him except to suffer all the indignities silently गौ गौ इति—There is some discrepancy in Mahābhārata itself regarding this incident. From the present stanza we gather Dussāsana addressed these words to Draupadī the in gambling hall after he had dragged her there by her hair and garment. The Sabhāparva does not confirm this account. According to it, when after the anudyūta the Pāṇdavas started for the forest, dressed in barks, Dussāsana ridiculed them in unstinted language and addressed the words 'गौ गौ' to Bhīmasena and not to Draupadī. Note 'एव ब्रह्माणमजिनैर्विवासित दुःशासनस्त (भीमसेन) परिचृत्यति स्म । मध्ये कुरुणा धर्मनिबद्धमार्गं गौगौरिति स्माह्वयन्मुक्तलज्ज ॥ 19' अ 99. Later on in the Kārṇāparva ch 88 Bhīma refers to these words 'गौ गौ' as uttered by Dussāsana, when he drinks the blood from his chest. But the reference is general and there is no clue to find out whether Bhīma means these words were addressed by Dussāsana to himself or to Draupadī. On the other hand from the words that Bhīmasena addresses to Duryodhana in the Śalyaparva, after the latter has been laid low on the battlefield, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī in the assembly and that even other people had joined him in this cry. Read 'गौगौरिति पुरा मन्द द्रौपदीमेकवाससम् । यत्समाया हसन्नस्मास्तदावदसि दुर्मते । तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ॥ 4' येऽस्मान्पुरा प्रचृत्यन्ति मूढा गौरिति गौरिति । तान्वयं प्रतिचृत्याम पुनर्गौरिति गौरिति ॥ 7' अ 60. Bhaṭṭa Nārāyaṇa does well in representing the incident in the way he has done in this stanza. For that is dramatically more effective. तस्मिन्नेव—We must supply समये after this and consider the line as one instance more of the poet's loose writing. For such indefinite use of तस्मिन् compare Kālidāsa's 'कूरस्तस्मिन्नपि न सहते सगम नौ कृतान्त ।' Me 110, where after तस्मिन् we have to supply the word अलिख्ये or चित्रे. गाण्डिवधर is significant. As the valiant wielder of the celebrated Gāṇḍīva bow, Arjuna should not have put up with that humiliation. Another way is to supply राजचक्रे after तस्मिन्. Was not Arjuna present in that assembly

of kings? A third is to accept J's reading ततज्यगाण्डिवयो and take तस्मिन्नेव = तस्मिन् दुःशामने एव even towards him Arjuna did not direct his strung bow. This last explanation is extremely weak तस्मिन् तत् धर, besides involving एकदेशी अन्वय, is bad Sanskrit यून् क्षत्रियवशजस्य and कृतिन are all significant. They show how improper Arjuna's silence on that occasion was तत् = दुःशासनकर्म. Note the last two lines contain the author's favourite device of Kāku, which greatly emphasises the impotency of the Pāṇdavas and of Arjuna especially, which Duryodhana wants to prove.

(Page 54) असमात्तः भरस्य अस्य—The genitive is here used for the instrumental उत्पन्न uprooted. That Arjuna would not be able to fulfil his vow of killing Jayadratha before the sun-set was certain. In that case Arjuna would commit suicide. Yudhiṣṭhira would then kill himself. Vide v 7 below निरावरणं लिखितं without a cover, hence that which has nothing to obstruct its play, unresisted, or, and that which is unconcealed, well-known.

26 Construe—धर्मात्मज यमौ च प्रति कथं न नास्ति । वृकोदर-किरीटभूतोर्मध्ये, एकोऽपि क विस्फुरितमण्डलचापचक्रं सिन्धुराज बलेन अभिषेणयितुं समर्थः । (वसन्ततिलका)

Duryodhana here is weighing the chances of the Pāṇdavas opposing Jayadratha on the battlefield and comes to the conclusion that none dares stand against him. धर्मात्मज is Yudhiṣṭhira, being the son of Kuntī obtained through the favour of Dharma or Yama. यमौ the twin-born viz Nakula and Sahadeva. कथं न नास्ति not even the talk can be entertained (with regard to these as being the possible adversaries that can quell Jayadratha). The idea is they are so weak in comparison with Sindhurāja विस्फुरितं मण्डलं यस्य, एतादृशं चापचक्रं (चाप चक्रमिव) यस्य whose encircled bow shines in its orb. Note that either मण्डल or चक्र is superfluous. विस्फुरितचापचक्रम् would be better. The adjective has reference to the dexterity with which Jayadratha used his bow in battle. Arrows were discharged with such rapidity that his bow always appeared circular in form. This is a common description in the Mahābhārata अभिषेणयितुम् inf from अभिषेणयति, which is a denominative from अभिसेना, formed

in the sense of सेनया अभियाति (advances with an army against), according to पा ३ १ २५ ' यस्सेनयाभिगमनमरौ तदभिषेणनम् ' अमर .

गुरु कृताया प्रतिज्ञाया भार यस्य whose responsibility of the vow taken is heavy Observe the sound commonsense and sagacity that Bhānumatī's remark displays But Duryodhana heeds not the voice of his good angel *Quem deus perdere vult, mis dememat* It may be noted that the word कृत is superfluous गुरुप्रतिज्ञाभार is sufficient to express the idea intended

27 Construe -रेणुग्रस्तार्कभासा प्रचलदसिलतादन्तुराणा बलाना कोटय कोदण्डज्याकिणाङ्कै अगणितारिपुभि कङ्कटोन्मुक्तदेहै श्लिष्टान्योन्यातपत्रै सितकमलवन-
भ्रान्तिसुत्परदयाङ्गि मे भ्रातृभि समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति।
(सगधरा)

Duryodhana boasts of his strength in this stanza and thereby shows how absurd is the idea of Bhānumatī that the Pāṇḍavas are an object of terror to him बलाना कोटय मे भ्रातृभि समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति crores of armies, being overpowered by my brothers in battle, fly away in every direction So valiant are my brothers ! Why need I fear the Pāṇḍavas then ? This means Duryodhana boasts of the valour of his brothers alone There is another way of construing the stanza मे भ्रातृभि आक्रान्ता अधिष्ठिता इत्यर्थ (commanded or led by my brothers) etc In the battle in every direction advance forcibly (सपतन्ति) crores of armies commanded by my brothers Duryodhana is here priding himself on the possession of vast armies as well as their valiant commanders viz his brothers This is distinctly preferable Lord of eleven akṣuhīnī's, Duryodhana had every reason to be proud of his vast army Additional reason is supplied for this second interpretation by Duryodhana's sentiments in st 17 *supra* The only drawback is that आक्रान्ता in the sense of अधिष्ठिता is unusual. आक्रान्ता (trodden under feet), however, may metaphorically mean ' commanded ' For, the commander has absolute power over his men Is he not at their head ? This is really आक्रमण metaphorically ग्रस्त swallowed, shut out The huge amount of dust raised by the armies shut out the sun's light (भा) दन्तुर uneven bristling with कङ्कटै कवचै उन्मुक्ता परित्यक्ता देहा येषाम् Or उन्मुक्ता कङ्कटा यै आहिताग्न्यादित्वात्परनिपात , ईदृशा देहा येषाम् They were so confident of

their powers and defied (अगणित) their enemies so completely that they cared not to put on their armours even कङ्कटामुक्तदेहे means 'who have donned or put on their armours' आमुक्ता रङ्गदा येषु, आहिताग्न्याग्निपरिनिपात ईदृशा देहा येषाम् छिद्यानि (closely touching) च तानि अन्योन्येषानातपत्राणि त करणभूतै Or छिद्यानि अन्योन्यातपत्राणि येषाम् अत एव सितकमल etc Their white umbrellas touched one another and presented the appearance, illusive of course, of a forest of white lotuses

28 Construe —यथा दु शासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभगे तेजस्विना पाण्डवाना प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधेऽपि (सा) ज्ञेया । (वसन्ततल्लिका)

पाण्डवानाम् refers to Bhīma His two vows had so far come to nought, The same would be the fate of this vow of Arjuna That is Duryodhana's idea Instead of referring to Bhīma and Arjuna by name reference to them under the general epithet पाण्डवानाम् serves the purpose of showing that according to Duryodhana all of them were equally incapable हृदयस्य क्षतजम्बुपाने तद्वज्रम्बु तस्य पाने Note we have एकदेशी अन्वय between दु शासनस्य and हृदयः तेजस्विनाम् is ironical It really means exactly its opposite by what is called विपरीतलक्षणः समरमूर्धनि at the head of the battle, in the forefront of the fight It may also be construed with तेजस्विनाम् The sense then would be in the forefront of the fight the Pāṇḍavas have no spirit. Their only spirit lies in bragging

जेतु शील यस्य स जेता, जेता एव जैत्र (जेतु + अण् स्वार्थे) ever victorious मिथ्या या प्रतिज्ञा तथा (जनित) यद् वैलक्ष्य लज्जा तेन सपादितम् brought about in shame at his vow having turned out false. अशस्त्रपूतम् unhallowed by weapon Death on the battlefield while fighting was considered to be sacred for a Kṣatriya as it led to heaven

29 Construe —उद्धतकण्ठिताविलोहहेमघण्टा प्रालम्बद्विगुणितचामरप्रहास नियमितवलिताकुलाश्व शत्रूणा क्षपितमनोरथ अयं ते रथ सज्ज (वर्तते) । (प्रहर्षिणी)

उद्धातै कण्ठिता विलोहा हेमघण्टा यस्य whose oscillating golden bells tingle at every jolt or shock उद्धात (उद् + हन्) an upward shock, such as is received on uneven ground, a jolt प्रालम्बेन पृष्ठा ना द्विगुणित वर्धित चामराणा प्रहास धेतकान्ति यस्य A garland of

flowers, apparently white, was hanging from the top of the chariot. It was also decked with white chowries. The white refulgence of these chowries was heightened by the white lustre of the garland of flowers. नियमित बलित येषाम्, एतादृशा अत एव आकुला अश्वा यस्य whose horses were chafing at their trotting being checked. The horses in their noble spirit wanted to run fast. But they were being driven slowly. They therefore chafed at the restraint thus put on them. This adjective is very realistic. शत्रूणां क्षयिता मनोस्थि येन which puts an end to the enemies' desires (of scoring victory over Duryodhana). This is a paraphrase of जैत्रम् above.

Act III

विहृत hideous, ugly हताना मातुषाणा मासस्य भोजने in the course of feasting on etc The idea is while the demoness was replenishing her store, she was also filling her belly प्रतिपद्यते performs, achieves पर्याप्ति यथा स्यात्तथा भरित कोष्ठागार यस्य the store-room of which is filled to overflowing or to the brim शब्दादिष्ये I shall call out It is future of the denominative शब्दायते from शब्द तथावित्र = विहृतनेष प्रत्यग्रहतानाम् of those who are newly or recently killed क्षणमात्र only for moment The idea is as he eats flesh and drinks the blood, his fatigue may for the time being quickly (लघु) vanish The names रुधिराप्रिय and वसागन्वा are significant रुधिरमेव आसव (beverage) तेन मत्ता रणे समरभूमौ हिण्डनेन स्खलन्ति (faltering) गात्राणि यस्या सा प्रभूतवसाया स्नेहेन चिकणम् oily or unctuous owing to the greasiness of abundant fat कोष्णम् slightly warm अग्रमासम् flesh about the heart बलवद् *adv* awfully, exceedingly हताना नरगजतुरङ्गमाणा शोणितवसयो समुद्र तेन दु सचरे rendered difficult of passage owing to a sea of blood and fat of etc हिडिम्बा was the demoness whom Bhīma married after the Pāṇdavas had escaped from the house of lac घटोत्कच was their son He had been killed by Kāṇa हस्तिन शिरकपाले स्चितम् collected in the skull of an elephant अग्रमानमेव उपदश (the condiment) तम् सुगृहिणीत्वम् excellent housewifery सविधानम् command, bidding हताना मातुषाणा शोणितस्य नदी तस्या दर्शनेन प्रनष्टे बुभुक्षापिपासे यस्य While closely following Bhīma, Rudhirapriya will always be able to witness a stream of blood of men killed by him Such a sight will be enough to quench his hunger and thirst अस्माभि राक्षसैः = मया राक्षसेन As Hidimbā gave this command to Rudhirapriya, he is naturally puffed up with his own importance and speaks of himself in the plural असि पत्रमिव तेन with a sharp sword प्रवेशक Interlude For definition *vide* Appendix A

4 Constue — अय (मम) पुर अय महाप्रलयमारुतक्षुभितपुष्करावर्तक-प्रचण्डधनगर्जितप्रतिरवानुकारी श्रवणभैरव स्थगितरोदसीकन्दर अभूतपूर्व एव समरोदधे सुहृ कृत (भवति) (पृथ्वी)

Asvatthāman hears a terrible uproar frequently (सुहु) proceeding from the battlefield in his front (पुर पुरस्तात् ममेत्यर्थ) He wonders what it was due to (कुत कस्मात् कारणमित्यर्थ) प्रलयकालानाश्च ते माहताश्च, महान्तश्च (violent) ते प्रलयमाहताश्च, तै क्षुभिता (agitated) ये पुष्करावर्तका एतत्सङ्गका मेघविशेषा इत्यर्थ तेषा प्रचण्ड घन (deep) च यद् गजितं तस्य य प्रतिरव प्रतिशब्द (echo) तस्य अनुकरोति इति (imitating, resembling) At the time of world-destruction (प्रलीयते जगदत्र इति प्रलय । 'सर्वतः प्रलय कल्प क्षय कल्पान्त इत्यपि ' अमर) violent winds blow They agitate the huge clouds that appear at that time The clouds consequently give out a deep and dreadful thunder The noise that is proceeding from the battle-field resembles the echo of such thunder Then uproar is said to resemble the echo of the thunder and not the thunder itself, because the echo is generally louder than the original पुष्कर and आवर्त or आवर्तक along with सर्वतः and द्रोण, are names of certain classes, whose characteristics are thus mentioned ' आवर्तं विद्धि सर्वतः पुष्करं द्रोणमम्बुदम् । और्वतौ निर्जलो मेघ सर्वतस्तु बहुदक । पुष्करो दुष्करजलो द्रोणः सम्यक्प्रपूरकः । ' quoted in वाचस्पत्य These four classes of clouds are different from other clouds called पुष्करावर्तका (पुष्कर जलम् आ सर्वतः वर्तयन्ति क्षिपन्ति इत्यर्थ), which are supposed to have sprung from the wings of mountains cut by Indra and whose business it is to deluge the world at the time of its destruction and to extinguish the fire which burns it It is these Puskarāvartaka clouds that are referred to in this stanza and in st 8 below पुष्करावर्तक clouds are also sometimes referred to as पुष्कर, on the analogy of भीमसेन being called भीम Note ' शक्रेण पक्षा यच्छिञ्चा पर्वताना महात्मनाम् । कामगाना प्रवृत्ताना प्रजाना शिवमिच्छता । पुष्करावर्तकास्तेन कारणेनैव कीर्तिता । नाना रूपधराश्चैव महाघोरस्यनाश्च ते । कल्पान्तवृष्टे सद्यः सर्वतमिर्नियामका । वर्षन्ति युगान्तेषु तृतीयास्ते प्रकीर्तिता । ' ब्रह्माण्डपुराण अ 58 Some take the adjective महा in महाप्रलयमाहता as qualifying प्रलय This is both unnatural and incorrect Out of these kinds of प्रलय, नैमित्तिक, प्राकृतिक and आत्यन्तिक, महाप्रलय generally means the last viz आत्यन्तिक, which is the same as मोक्ष, and which is not attended by the usual disturbances in nature श्रवणयोः कर्णयोः, श्रवणे आकर्णने वा भैरव frightful to the ear or to hear स्थगित व्याप्त रोदस्यो द्यावापृथिव्योः कन्दर येन which has filled the hollow between heaven and earth रोदसी f.

heaven and earth This word is always used in the dual पूर्व भूत भूतपूर्वं (सुसुप्तमाम्), न भूतपूर्वं अभूतपूर्वं such as had never occurred before, unprecedented रव loud noise, uproar Mammata finds fault with use of this word here to designate loud uproar on the ground that रव usually means an insignificant noise such as the croaking of frogs (अत्र रवो मण्डूकादिषु प्रसिद्धो न तूक्तविषये सिद्धान्ते। K P vii p 365) This defect is called प्रसिद्धिहतत्व and consists in the use of a word to signify a sense which is other than the one in which the word is generally known We cannot however agree with Mammata here, as रव, to judge from its use in literature, is not मण्डूकादिषु प्रसिद्ध Numerous instances can be quoted to show that रव has been used in the sense of a loud noise

समुलट्थ्य शिष्यप्रियताम्—This refers to the belief that in the great war Drona did not do his best out of love or fondness (प्रियता) for his pupils viz the Pāṇdavas

5 Construe —यद् दुर्योधनपक्षपातसदृशम्, यद् अन्नग्रहे युक्तम्, यद् रामात् लब्धसमस्तहेतिगुरुण वार्यस्य साप्रतम्, यच्च लोके सर्वबन्धुभर्तामविपते रक्ष अनुरूपम्, तत् कर्म रिपुवस्मरेण मे तातेन नियत प्रारब्धम्। (शार्दूलविक्रीडीतम्)

दुर्योधनस्य पक्ष तस्मिन् पात तस्य सदृशम् proper for his having ranged himself on the side of Duryodhana, for his espousal of Duryodhana's cause अन्नग्रहे युक्तम् proper for the acceptance or adoption of arms (as a profession) Brāhmaṇa as he was, अन्नग्रहं was not in Drona's proper line But having once accepted arms, he was bound to acquit himself adequately That was what he was probably doing at present रामात्=परशुरामात् Note that this goes with लब्ध alone of the following compound, giving rise to what is called एकदेशा अन्वय हेति means a weapon or a missile 'स्वेरर्षिश्च शस्त्रं च वह्निज्वाला च हेतय' अमर The word is derived from हि to send or discharge, or from हन् to strike or kill The fact that Drona obtained his missiles from Parasurāma rendered his prowess mighty (गुरु) Note that Parasurāma was not a regular preceptor of Drona in the science of archery Nor, it would appear, had Drona intended arms to be his profession from the beginning What happened was this After Drona had married and had a son, he wanted to acquire some money,

naturally enough Learning that Parasurāma was giving away vast treasures to Brāhmaṇas, he approached him but found that he had given everything away and was about to retire into a forest Parasurāma, however, told Droṇa that he would either give him his body, which was then his only possession, or his missiles, Droṇa chose the latter This was how he obtained his missiles from Paraśurāma *Vide* स भा आदिपर्व अ 140 and 180 साप्रत्न and proper 'युक्ते द्वे साप्रत स्थाने' अमर रिपूणा घस्मर the devourer of enemies i.e. who kills them in great number 'भक्षको घस्मरोऽन्नर' अमर घस्मर is derived from घस् 'to eat' by the addition of the affix क्मरच् (मर) in the sense of showing disposition (ताच्छील्य), according to 'सृघस्यद् क्मरच्' पा 8 2 160 (समर । घस्मर । अन्नर)

सजलजलधरस्य प्रभया भासुरेण shining or resplendent with the splendour of a cloud filled with water But how can a sword be possessed of the splendour of a cloud? This is inherently impossible The expression figuratively (i.e. by the figure निदर्शना which is defined as 'अभवन् वस्तुसम्बन्ध उपमापरिकल्पक' K P) means therefore that the sword was possessed of a splendour similar to that of a cloud The comparison of a sword of excellent steel with a cloud for its dark colour is common Note that the dissolution of this compound, 'सजलजलधरस्य प्रभा इव प्रभा सजलजलधरप्रभा तया भासुरेण', offered by some is incorrect This is apparently given in accordance with the Vārtika 'सप्तम्युपमानपूर्वपदस्य etc' which is explained before But that Vārtika is applicable to Bahuvrihis only and therefore this dissolution would not do सुख प्रग्रह यस्य स सुप्रग्रह easy to grasp कलघौतम् gold त्सर handle 'त्सर खड्गादिमुद्यौ स्यात्' अमर खड्गेन सशस्त्र अस्मि, though looking tautologous, is idiomatic Aśvatthāman was fired with an intense desire to witness his father displaying his proper valour He therefore could not wait for a chariot and wanted to go to the field just with his sword समर एव महोत्सव तस्य प्रमोद तेन निर्भर filled with joy at the great festival of battle निर्भर *adj* (नितरा भर यस्मिन्) extremely weighted with, filled with, full of निर्भर as an adjective has always this sense at the end of compounds निर्भर is also an adverb It then has the sense of भृशम् or अतिमात्रम् e.g. निर्भरविकसितेऽपि कानने When we remember this two-fold use of निर्भर, we shall easily see that the dissolution समरमहोत्सवेन प्रमोद-

निभर यस्य (who is inspired with excessive joy at the great festival of battle), which gives an awkward व्यतिकरण बहुव्रीहि is absolutely unnecessary तातविकमदर्शनं लालसं लोलुभं तस्य longing to witness (the display of) my father's valour Here also the व्यधिकरण बहुव्रीहि dissolution तातविकमदर्शनं लालसा उत्पद्येच्छा यस्य should be systematically avoided as being unnatural and unnecessary. For, honoured lexicons give लालम् as an adjective 'लालसे लोलयाश्च यो' हैमः, 'लोडुपे लोलुभा लोलो लपटो लालसोऽपि च' वैजयन्ती अनिमित्तानि evil omens. The negative particle अ has here the sense of अप्राशस्त्य or non-praiseworthiness or badness. Note 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधश्च नवर्थो षट् प्रकीर्तिता ॥' विस्मृतं स्वामिकृतं सत्कारं यैः, तथाभूताश्च अत एव लघु चेत् येषाम् एतादृशाश्च who have forgotten the honour done to them by their master and have consequently rendered their hearts ungrateful or mean (लघु) Asvatthāman means to say that at least for the honour that their master always paid them, that they should not have taken to their heels. It was only making a display of their mean or ungrateful hearts to do so अगणितं कुलयशसं सदृशं पराक्रमवत् यैः. These warriors came of families that had been noted for their traditional valour. To fly away (अपक्रम्) from the battle-field was therefore to disregard these family traditions. It should be noted that these adjectives which qualify बलानाम् and which contain Asvatthāman's condemnation of the armies would appear to be more appropriate to the Army-Commanders than to the common soldiers. The condemnation is directed more against the great warriors referred to in the following clause than against the rank and file कौरवसेना एव समुद्रं तस्थुया वेलां कूलं तस्याः परिपालने महान्तं महीधरा the great mountains to protect the coast-line or shore ('वेला काले च सीमायामग्रे कूलाविकारयो । अक्लिष्टमरणे रोगे ईश्वरस्य च भोजने' मेदिनी) of the sea in the form of the Kaurava army. The idea in this compound, though clear, is somewhat involved. The kings as commanders were expected to preserve the morale of the army. To use a metaphor, they had to see that the sea of the army kept within its proper bounds. Abandoning its proper duty of fighting by the army and its running away stand for the transgression of its proper bounds (वेलातिक्रमः) by the sea. The king had to take care that this did not happen. The metaphor is therefore, ex-

tended and the kings are identified with great mountains that stand near the sea-shore and guard the coast. Being thus surrounded by the mountains (kings) as it were, the sea (army) cannot transgress its proper bound. The वैलापरिपालन thus consists in the mountains guarding it against being crossed by the sea. Velā impliedly stands for the morale of the army. This is the idea of the compound, which is an instance of परपरितरूपक. But when these mountains themselves leave their places, it is no wonder if the sea transgresses the velā. Divorced from the metaphor this means that when warriors like Karna fly away, it is natural the rank and file should take to their heels. Asvatthāman therefore rouses the spirit of these warriors and asks them not to commit the thoughtlessness (सहिनम्) of abandoning the battle-field.

6 Construe—यदि समरमपास्य मृत्योर्भय नास्ति, इति (एतस्मात् कारणात्) इत अन्यत (अन्यत्र) प्रयातु युक्तम्। अथ जन्तोर्मरणमवद्वयमेव। किमिति यश सुवा मलिन कुरुध्वे। (पुष्पिताम्)

The stanza contains a fine idea well calculated to cheer up the drooping spirits of the flying warriors and is very easy. It may, however, serve as an instance of Bhatta Nārāyaṇa's loose writing. The poet began with यदि and should really have used तर्हि in the next clause. But instead he uses इति यदि and इति hardly go well together. It would appear the poet changed his mind after he had reached the end of the first line. इति alone would have been sufficient. For it shows cause. Then again, the use of अपास्य (gerund from अप + अस् अस्यति to abandon) is grammatically indefensible. In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to 'समानकर्तृकयो पूर्वकाले' पा 3 4 12 (समानकर्तृकयोर्भावार्थयोः पूर्वकाले विद्यमानाद्धातो क्त्वा स्यात्। भुक्त्वा व्रजति। सि कौ) But here we find that the two actions denoted by अपास्य and अस्ति have two different agents viz नरपतय and भयम्. The use of the gerund अपास्य here, therefore, constitutes a serious blunder of syntax. It can only be removed by supplying some such word as स्थितानाम् after अपास्य (समरमपास्य स्थितानां भवताम्), so as to make two actions viz अपासना and स्थिति have the same agent viz नरपतय. A similar loose use of the indeclinable occurs

again in v 30 d In this particular Bhatta Nārāyaṇa is in good company For Kālidāsa also has twice used such incorrect gerund *U 10 Ś 11 9* and *V 11 10* Another way of defending Bhatta Nārāyaṇa's is to suppose that bhayam itself is the agent of apāṣya as well This would mean leaving the battlefield *in places other than it*, the fear of death exists not This is grammatically sound, but puts grammar above context By the use of apāṣya Aśvatthāman is evidently referring to the flight of the kings, whom he is addressing this stanza The समरपासन that he intends then is नरपतिकर्तृक and not भयकर्तृक So this second way of accounting for the use of gerund must be rejected If we at all want to justify the poet, we must do it in the way first shown above There is another way of construing the line *viz* to take the first three lines as constituting a single sentence, thus समरमपास्य मृत्योर्भय नास्तीति यदि इतोऽन्यत प्रयातु युक्तम् (इति भवता मति, तर्हि) अथ (कथयामि, गच्छतु यत्र कुत्रापि) जन्तोर्मर्रणमवश्यमेव । It is easy to see that such construction is extremely far-fetched For similar idea compare Shakespeare *Julius Caesar* Act II Sc 11 'Of all the wonders that I yet have heard It seems to me most strange that men should fear, Since that death, a necessary end, Will come when it will come'

7. Construe —अन्नज्वालावलीढप्रतिबलजलये अन्त और्वायमाणे 'सर्वधन्वीश्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे (सति), कर्ण सन्नमेणन्नभलम् कृप समर व्रज, हार्दिक्य शङ्का मुञ्च । चापद्वितीये ताते रणबुर वहति (सति) भयस्य क अवकाश । (स्रग्धरा)

So long as his father was bearing the brunt of the battle (रणधू) as Commander of the armies, Aśvatthāman says, there was no scope for fear The flying warriors should therefore return to the field अन्नाग्नि ज्वाला इव अन्नज्वाला (उपमित व्याघ्रादि भिरित्यनेन समास), तामि अन्नलीढ प्रतिबल जलविरिव तस्य अन्त within the the ocean-like hostile armies that are licked & e swallowed (अवलीढ *p p* from अव + लिह् लेडि) by his missiles which resemble flames और्वायमाण *p es p* from और्वायते और्व इव आचरति acts like Aurva, fromed according to 'कर्तु कयङ् सलोपश्च,' which has been explained before Aurva is the submarine fire which is said to devour the waters of the seas For his account read our notes on Śāṅkuntala III 4 Droṇa is like this submarine fire He destroys

the hostile armies with his missiles. The armies are therefore likened to the sea and the missiles to flames, with which the submarine fire swallows the waters of the sea. The first line is an instance of what technically is called क्यङ्गा वादिलुप्ता उपमा. Thus as the line is an instance of उपमा and not of रूपक the dissolution of the compound, अल्लापि एव ज्वाला प्रतिबलमेव जलधि, is incorrect धन्वम् अस्यास्तीति धन्विन्, a bow-wielder, an archer, according to 'अत इनिठनौ' पृ 5 2 115. Note that there are four similar-sounding words for the bow viz धनु *m*, धनुस् *n* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n* (this as such is rarely used in classical literature) and धन्वन् *n* (this in its masculine form means a desert or a dry soil धन्वा तु मरुदेशे वा क्लीब चापे स्थलेऽपि च' मेदिनी). कृप was the brother-in-law of Droṇa, being the brother of Droṇa's wife कृपी हार्दिक्य, son of हृदिक, was the same as कृतवर्मन्, a Yāda-va chief. These three men, Aśvatthāman, Kṛpā and Kṛtayarman were responsible for the most disgraceful episode of the Mahābhārata viz the murder of Draupadi's son and others while they were asleep, related in the Sauptikaparva. This stanza is quoted in K. P. as an instance of the defect called पुनरुक्तता or tautology. Mammata remarks 'अत्र' चतुर्थपादवाक्यार्थं पुनरुक्त' and his commentators explain this as 'अत्र, 'अल सभ्रमेण' 'को भयस्यावकाश' इति अमित्राद्यौ'. This appears to us to be an instance where all commentators of Mammata have gone wrong. Really there is no repetition in 'अल सभ्रमेण' and 'को भयस्यावकाश'. The latter statement supplies the reason for the former and as such is quite necessary. The real tautology meant by Mammata lies in 'ताते रणधुरम्', for this is a mere paraphrase of 'सेना पितरि'. What Aśvatthāman was greatly surprised at was the fact that the armies should be thrown in such utter confusion (कथं नु ताताधि भवेत्), when his father was at their head. And this latter idea is repeated twice in this stanza. Hence the पुनरुक्तता.

कृतो तात—This fearful announcement from behind the curtain just after the fourth line of the last stanza is dramatically very effective. न दीर्णमनया जिह्वा represents impersonal construction and is more idiomatic and forcible than, though meaning the same as, न दीर्णा इय जिह्वा. There is a subtle distinc-

tion between the two, however, which deserves to be noted. In the first case the action of tearing (दीर्ण is *p p* from दृ दीर्घित दृणाति to burst or break asunder) has the tongue as its agent for all practical purposes. In the second the tongue is purely an object. The agent must be supposed some one else. The first expression then means that the news is so utterly impossible that the tongue of the men as they utter it, deserves of its own accord to get shattered in a thousand ways without the least stimulus from outside.

8 Constue — द्वादशार्का दहनकिरणैर्विश्वं दग्धुं न उदिता । सप्तधा भिन्ना सप्त वाता दिशि दिशि न वाता । गगनतल पुष्करावर्तकाद्यै मेघै न छन्नम् । (हे) पापा शौर्यराशे मे पितु पापं कथं कथयत । (मन्दाक्रान्ता)

Aśvatthāman felt sure that the death of his father on the battle-field was an utter impossibility. He was by a very long way the greatest warrior of his time and as such he could not be killed by anybody. There was only one possibility of his death *viz* at the time of world-destruction, when of course everybody, no matter how great he was, must die. And as the well-known portents of world-destruction, described in the first three lines, had not then appeared, Aśvatthāman could not understand how people could dare to report his father's death (पापं तस्य सृष्ट्युरुपा दुर्वातीमित्यर्थः). The figure in the stanza is विभावना which is defined as 'विना हेतुं कार्योत्पत्तिः'. Here the cause of Droṇa's death, according to Aśvatthāman, is the portents that herald pralaya. But even the absence of this cause, people are reporting his death. Hence the figure and the wonder of Aśvatthāman. There is another way of looking at the stanza. The slaughter of Droṇa on the battlefield was as great a calamity as pralaya itself. It must consequently, as a matter of necessity, be heralded by portents of pralaya. But as no portents had appeared, the report of his death was absurd. In this case the figure will be निदर्शना. There is really no relation between portents and Droṇa's death. But by mentioning this impossible relation, the resemblance between Droṇa's death and pralaya is brought out. Hence the figure. From the Purāṇas we know that at the time of world-destruction twelve suns rise (उदितं *p p* from उद् + इ एति) and burn the world with their blazing rays (दहन्ति ते दहना

तीहशाश्च ते किरणाश्च) Forty-nine (सप्तवा सप्त भिन्ना seven divided each into seven) winds blow (वात *p. p.* from वा वाति) in all directions and the Puṣkarāvartaka clouds, overcast the sky

परित्रायता कुमार — There should be no hesitation to translate कुमार here by 'Prince' For, we remember Droṇa was a king of country called अहिच्छत्र, which represented half the kingdom of a Drupada that Droṇa caused to be forcibly taken away from him by means of his pupils Arjuna and others *Ude Ādiparva*, ch 148 जामदग्न्यस्य जमदग्निपुत्रस्य परशुरामस्य अस्त्राणि एव सर्वस्व तस्य प्रतिग्रहे स्वीकारे य प्रणय प्रेम स अस्ति अस्य The adjective has reference to what happened between Paraśurāma and Droṇa, when the latter obtained the former's missiles As we have seen, his missiles were the all-in-all (सर्वस्वम्) that Paraśurāma then possessed, all his wealth having been already given away and Droṇa loved (प्रणयी) *i. e.* chose to accept these missiles वीर विपत्तिम्—this is of course said to console Aśvatthāman The death that Droṇa had met was certainly not वीरपुरुषोचित It was a cold-blooded murder But Aśvatthāman yet does not know the facts

9 Construe—भीमस्त्रिय (मत्तात) भीमात् गुरुगदा गुरुदक्षिणा प्राप्तवान् किम् । अन्तेवासिदयालु (असौ) उज्जितनयेन जिष्णुना आसादित (किम्) । (स) गोविन्देन सुदर्शनस्य निशित धारापथ प्रापित (किम्) । एभ्य अन्यत चतुर्थ्यात् गुरो आपदम् अह न खलु शङ्के । (शार्दूलविक्रीडितम्)

Having now come to know for certain that his father met his death on the battlefield, Aśvatthāman puts forth in this stanza three conjectures regarding the exact person who must have killed him The order in which these three men are enumerated is instructive Bhīma occurred to Aśvatthāman first A man of herculean strength, Bhīma was regarded as a personification more or less of brute force, divorced from all scruples of conscience, in whom anything was possible In a mood of bitter irony, Aśvatthāman asked whether Bhīma killed his preceptor, who loved him so much, with his terrible mace, in reward for what he had learnt from him It should be noted that this condemnation of Bhīma was not merited Bhīma had the misfortune of being always misunderstood, though as a matter of fact he was the sincerest soul alive He said exactly

what he thought and did whatever he wanted to do openly. A typical soldier he was. In his warfare he never took any unfair advantage over his enemy, as Arjuna, for example, did when fighting with Bhīṣma and Karna. Arjuna occurred to Aśvatthāman next. He was no doubt capable of killing his father, but would never do so, because he had too great a regard for principles of morality (नय) to raise his weapon against his preceptor. If he did so, he must have consciously thrown away all moral precepts. The third person capable of doing the deed was of course Lord Kṛṣṇa. Though he had vowed not to take up weapon in his hand in this war, he probably relinquished his vow in order to favour his friend Arjuna. That is what Aśvatthāman thought. अन्तेवासिन् a pupil, one who lives near (his preceptor) जिष्णु is Arjuna. आसादित overpowered निशित धारापथम् the sharp range of the edge निशित really goes with धारा. This must therefore be regarded as an instance of an unjustifiable एकदेशी अन्वय. The reading नियतम्, besides looking like a deliberate emendation, is unsuitable. नियतम् means certainly. Now what can certainty belong to in this question? Aśvatthāman is merely asking a question. He is not certain about any person being the man intended. नियतम् has therefore no scope in this question.

10 Construe —एतेऽपि महाब्रह्मणे कुपितस्य तस्य धूर्जटेरिव सख्ये तुल्यमुपयान्ति किम् । यदा तु शोकोपरुद्धहृदयेन (तेन) शस्त्रं न्यस्तं तदा रिपूणां अस्य अतिघोरं विहितम् । (वसन्ततिलका)

एते refers to Bhīma, Arjuna and Kṛṣṇa. सख्ये in battle तुल्यमुपया to stand comparison with, to equal, to match. अस्य = अस्मिन् अतिघोरम् = अतिघोरं कर्म (विशेषणमात्रप्रयोगः विशेष्यप्रतिपत्तौ) an extremely atrocious deed. The comparison in the first half of this stanza clearly establishes the superiority of Śiva, not merely over Arjuna and Bhīma but also over Kṛṣṇa. How can this be squared with the author's predilection for Viṣṇu? In order to understand the force of the simile we must remember that the stanza is addressed to Aśvatthāman and is intended to exalt the greatness of Droṇa. Aśvatthāman was a sincere devotee of Rudra. In addressing him the charioteer therefore naturally refers to Dhūrjati as being superior to Kṛṣṇa. The stanza thus has nothing to do with the author's creed. There is also another point to be noted in this connection. Though

to Bhaṭṭa Nārāyaṇa Kṛṣṇa 'was Viṣṇu incarnate, Kṛṣṇa's divine character was not recognised by all his contemporaries Duryodhana and his friends and especially Śiśupāla had refused to recognise Kṛṣṇa as any more than an adventurous Yādava chieftain So there is nothing wrong if god Śiva is spoken of as being superior to him It will be noticed from this stanza read in conjunction with the following speech of Aśvatthāman that अस्त्र and शस्त्र are synonyms Amara gives them as such, 'अयुधं तु प्रहरणं शस्त्रमस्त्रम्' Etymologically अस्त्र means a weapon that is discharged (from अस् अस्त्यति to throw) such as an arrow, or a Śakti, and शस्त्र any weapon which kills (from शस् शसति to kill) शस्त्र is thus a wider term and may include astras as well Though synonyms are used in the language as such, अस्त्र and शस्त्र are distinguished from another point of view अस्त्र is a weapon, especially an arrow, that is consecrated by uttering certain charms over it, and that, when discharged, works wonderful result e.g. पर्जन्यास्त्रं, मारुतास्त्रं शस्त्रं as distinguished from अस्त्र, represents purely a physical weapon, having no such charm

11 Construe — सत्यवाचा पृथासूनुना 'अश्वत्थामा हत' इति स्पष्टमुक्त्वा शेष 'गज' इति स्मैर व्याहृतं किल । दयिततनय असौ (द्रोण) तत् श्रुत्वा तस्य राज्ञं प्रत्ययात् आजौ शस्त्राणि नयनसलिलमपि च तुल्यं मुमोच । (मन्दाक्रान्ता)

The stanza refers to a well-known incident in the Mahābhārata occurring in Droṇaparava, chapters 191-193. When Droṇa began to fight in right earnest, the Pāṇḍavas feared that he would soon make an end of them all Kṛṣṇa told them that it was impossible to vanquish the old Brāhmaṇa warrior while he was fighting, but that he could be killed if he laid down his arms which he would probably do if he were to know that his son Aśvatthāman was killed A trick was thereupon played upon him with Kṛṣṇa's sanction and encouragement Bhīma killed an elephant, called Aśvatthāman, belonging to the Mālava king, Indrarvarman, and carried the news of the death of Aśvatthāman to Droṇa The old warrior was perturbed, but could not readily believe the news as he was aware of his son's great valour With a view to ascertain the truth, he approached the truthful Yudhiṣṭhira, who acting on the advice of Kṛṣṇa said

loudly (स्पष्टम्) that Aśvatthāman was killed, but afterwards added inaudibly (स्वैरम् gently, inaudibly as opposed to स्पष्टम्) that it was the elephant. At this, Droṇa, being overcome with grief, laid down his arms and took his departure for heaven by means of yogic powers. While sitting in a yogic posture for this purpose, he was beheaded by Dhr̥stadyumna. Note 'तस्य तद्वचनं श्रुत्वा कृष्णावाक्यप्रचोदितः । भावित्वाच्च महाराजं वक्तुं ममुपचक्रमे ॥ 53 । ततस्तथ्यभये मग्नो जये सकतो युविष्ठिरः । अत्रस्थामा हन् इति शब्दसुचैश्चकार ॥ ५३ । अव्यक्तमब्रवीद्राजम् हतं कुञ्जर इत्युत ॥ ५३ ' अ 191. It will be noticed that the present stanza is almost a paraphrase of the words of the Mahābhārata सत्यवाचा is ironical शेषे .i.e. in the remaining part (of his sentence) .i.e. by way of supplement to it किल I hear, as it is reported आजौ in the battle. Some take शेषे to mean 'on the death of Droṇa' (शेषे वधे द्रोणस्येत्यर्थं जाते सति ' शेषे सकर्षणे वधे ' मेदिनी) and स्वैर स्वच्छन्दम् wantonly. This means that when Droṇa was killed, Yudhishthira freely explained that the Aśvatthāman, whom he reported to Droṇa as having been killed, was an elephant. Such explanation is exceedingly far-fetched, besides being unnecessary and opposed to the account of the incident as we have it in the Mahābhārata.

अत्यन्तपरिदेवनमेव कार्पण्यम् the want of dignity .i.e. the undignified conduct, consisting in excessive lamentation. The Sūta means it does not become a warrior of Aśvatthāman's type to cry like a child.

12 Construe --(हे) तात, मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरैः सह असह्यं विमुक्ताः । अहं पुनरहो भवता विनापि जीवामि । तत् क्रूरे अपि मयि तव मुखा पक्षपातः (आसीत्) । (वसन्ततिलका)

This stanza is very pathetic. Even at the false news of Aśvatthāman's death, Droṇa gave his life. But Aśvatthāman, though he knows for certain that Droṇa is dead, continues alive. He is therefore cruel no doubt and Droṇa's special affection for him was not justified. Such are the thoughts of Aśvatthāman. सुते वत्सलः fond of or affectionate towards your son. वत्सल originally meant affectionate towards a child (वत्से कामं अभिलाषं यस्य, वत्स + लच्) Then the word became generalised in sense and meant fond or affectionate merely. Thus we can use मातृवत्सलः,

पितृवत्सल, etc and there is no tautology in पुनर्वत्सल Note ' वत्सा-
साभ्यां कामबले ' पा 5 2 98 (आभ्यां लज् वा स्यात् यथासख्य कामवति बलवति
चार्थे । वत्सल असल ।)

मोहमुपगत — This swoon of Aśvatthāman is dramatically
useful For Aśvatthāman lies unconscious and the charioteer is
engaged in efforts to bring him to consciousness, Kṛpa enters
and has time to go through his initial speech विफुल यथा तथा
शस्त्राणि बिभ्रति ते who carry their arms in vain Kṛpa thus styles
the kings because they could not prevent the first as well as the
second केशग्रह (seizure by the hair) For the second केशग्रह read
' विकृष्य पार्श्वत (वृष्टद्युम्न) खड्ग क्रोधामर्षवश गत । दृश्यमान सर्वभूतैः केशपक्षे
परामृशत् ॥ 63 ॥ तस्य (द्रोणस्य) मूर्ध्यानमालम्ब्य गतसत्त्वस्य देहिनि किञ्चिदब्रुवत्
कायाद्विचकर्तासिना शिर ॥ 64 ॥ ' द्रोणपर्व 198 हिमवत सार यस्य, ईदृश गुरु च
चेत् यस्य whose heart possesses the strength of the Himālaya
and is large लोकस्थिति the (usual) state of affairs in the world
viz that all people have to die some time नि शेषिता — The p p
used for the future shows certainty Kṛpa means to say that
in connection with the second seizure of hair all subjects will
surely be killed

15. किल it is reported गुरौ and द्विजवरे are significantly
used They show Yndhīsthira should not have forgotten his
vow of truthfulness at least towards a Bhrāhman, who was in
addition his teacher कृप was the son of the sage शरद्वत् शारद्वत्
is his patronymic

16 This stanza is again very pathetic The way of Aśvat-
thāman's lamentation is so realistic निष्पत्ति अनेन इति निष्पत्ति
that by which one scratches one's body so as to remove the
itching sensation, hence the means of removing the itch To
the brave Droṇa served as the means of removing their great
itch for battle If they felt inclined to fight, they could go to
Droṇa and get defeated and thus have their itch for battle
removed

परिगत ज्ञात परिगन्तव्यम् ज्ञेय येन स who understands or realises
what deserves to be understood or realised on such occasions
viz that calamities like death are irremediable and that shedd-
ing tears is of no avail

17 तस्य सदा अविरहं करोमि I shall accomplish for him permanent immunity from separation Asvatthāman wants to die after his father and be united with him in the other world so that they may never be separated

लोकयात्रा practice or custom in the world अनुवर्तनीया lit are to be followed, hence are to be served, because in serving a person we have to follow him Service to our father during his life time consists in dutiful obedience to his wishes and in trying to please him by our conduct The nature of the service to be done to him when he goes into the other world is explained in the following stanza.

18 Construe — निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः तस्य उपकारे त्वं किं जीवन् शक्तः, उत अन्यथा (अनुमरणेनेत्यर्थः) (शक्तः) किम् । (अनुभूम्)

Now that Droṇa has left this world it is the duty of Aśvatthāman to do him service there The service consists in performing certain rites for him Kṛpā asks effectively whether he would be able to do this service by living after him or by following him in death न्युप्यते पितरमुद्दिश्य दीयते इति निवाप any oblation offered to the manes 'पितृदानं निवापः स्यात्' अमरः निवाप एव अञ्जलिः जलाञ्जलिरित्यर्थः तस्य दानेन by offering a handful of water as libation केतनम् means a religious rite (कृत्यम् कार्यम्) It may consist in inviting Brāhmaṇas to a feast, or in constructing buildings such as Dharmasālās etc to commemorate the dead 'केतनं तु निमन्त्रणे । गृहे केतौ च कृत्ये च' मेदिनी श्राद्धाणि एव कर्माणि तैः by Śrāddha-performances A Śrāddha is a religious rite which consists in giving away to worthy recipients food, or other thing, standing therefor, in honour of the dead The Śrāddha is of many kinds, the one most familiar being the annual Śrāddha, which falls under नित्यं Note 'श्राद्धं नामादनीयस्य तत्स्थानीयस्य वा द्रव्यस्य प्रेतोद्देशेन श्रद्धया त्यागः । तच्च द्विविधं पार्वणमेकौद्दिष्टमिति । पुनश्च त्रिविधं नित्यं नैमित्तिकं काम्यं चेति ।' मिताक्षरा 'श्रद्धया दीयते यस्मात्तस्माच्छ्राद्धं निगद्यते'

कृतं बिडम्बनया enough of the mockery of continuing to hold a weapon even now Aśvatthāman means to say that in spite of his bearing arms, his father was killed by the enemies on the battle-field in a defenceless condition His holding the weapon was therefore practically a mockery. For he could not use it at a time when he should have used it most

19 Construe:—(भगवन् शस्त्र) नोचितमपि परिमवमयात् (त्वं)
 द्वेन गृहीतमासी , यस्य प्रभावात् तव कश्चित् विषय न (इति) खलु न अभूत् , तेन त्वं
 सुतशोकात् परित्यक्तमासि न तु भयात् । यत अहमपि' त्वा विमोक्ष्ये (अत) भवते
 स्वस्ति (अस्तु) । (शिखरिणी)

न उचित नोचितम् unfit, unsuitable This is a सुसुप् compound
 Droṇa was a Brāhmaṇa The weapon therefore was unsuitable
 for him Yet he adopted it as his profession परिमवमयात्
 through fear of (receiving) insults (from other Kṣatriyas as
 well) The reference is to the following When on the score
 of their former friendship Droṇa approached King Drupada,
 he refused to recognise him, but curtly sent him away This
 insult was too much for the Brāhmaṇa, who thereupon sought
 and accepted the position of teacher of archery to the Kuru
 princes at Hāstīnapura and ultimately humbled the pride of
 Drupada by having him brought before him as a captive
 through his pupils, Arjuna and others, and by depriving him
 of half his kingdom It will thus be seen that had it not been
 for the insult received from Drupada, Droṇa would probably
 not have taken to arms as his profession यत् refers to the fear
 generated in Droṇa's mind by the insult already suffered that
 he might receive similar insults in future from other Kṣatriyas
 also And in order to avoid this possibility he took to the
 profession of arms, according to Aśvatthāman प्रभावात्—
 Droṇa was such a great warrior that there was really nobody in
 the world with whom he feared to fight There was thus none
 who could not be the province of his weapon Two negatives
 make the positive more emphatic द्वौ नञो सविशेष प्रकृतार्थ गमयत
 The last line is somewhat confusing. Our construction given
 above would be found to be the best ' Since I shall also cast
 you off, (therefore) may bliss befall you ' What Aśvatthāman
 meant was this As long as Droṇa was alive, the weapon had
 an excellent abode in him After Droṇa it naturally looked up
 to Aśvatthāman to give it the support his father had given it
 so nobly all along. But Aśvatthāman intended to cast it off
 He therefore wished that bliss might attend the helpless weapon
 Nāgojibhaṭṭa, takes यत = यत्र, तस्य being added in the sense of
 the locative According to him the sense is यतः, i.e. यत्र भवते स्वस्ति
 (स्यात्, तत्र) त्वमहमपि विमोक्ष्ये I shall also cast you off to go where

you may fare well In this stanza the reason why Droṇa laid down his arms is stated *viz* सुतशाप But the reason why Asvatthāman is going to do so is not mentioned That reason evidently is पितृशाप Hence the stanza is quoted as an instance of a poetical defect called निर्हेतुत्व, which consists in making a certain statement without giving its reason, when the mention of such reason is necessary After this stanza some editions have the stage-direction 'उत्सृजति', instead of 'परित्यक्तुमिच्छति' Out of these 'परि त्यक्तुमिच्छति' appears to us to be the correct one In order to understand this we must have the whole situation before us Asvatthāman enters with his sword drawn After stanza 12 he faints away At this time he evidently falls on the ground His sword naturally slips off from his hand During his conversation with Kṛpa so far, he is lying on the ground Kṛpa dissuades him from committing suicide Asvatthāman, however, wants to go to the battlefield where he may maybe be able to see his father, though dead He therefore rises up In doing so he sees his sword (उत्तेष्टुं खड्गमालोक्य) and after thinking for a while (विचिन्त्य), comes to the conclusion that it is no use continuing to hold the weapon Then he addresses the weapon and announces his intention of casting it off Note in this connection that विमोक्ष्ये is future But he has not till the end of stanza 19 taken up his weapon as yet, The stage direction उत्सृजति is therefore physically impossible, as the weapon is not in his hand How can he then cast it off? But one may ask What is the meaning of परित्यक्तुमिच्छति also under these circumstances? The answer to this is that the stage-direction means that Aśvatthāman goes through certain gesticulations, such as the folding of his hands before the sword, or their waving as a sign of farewell, which are indicative of his desire to renounce it Just at this time somebody from behind the curtain announces that an insult has been offered to the Preceptor and expresses his surprise at the indifference of all warriors towards it The announcement at once changes Aśvatthāman's mind If an insult has been offered to his father and if all warriors have apparently shown themselves to be indifferent towards it, it is surely his bounden duty to avenge it Instead, therefore, of renouncing his weapon he now grasps it slowly (शनैः शनैः खड्गं स्पृशन्) The propriety of शनैः शनैः is to

indicate the hesitation that Aśvatthāman felt in having to change his solemnly declared intention of casting off the weapon. The whole situation has been managed with great skill. The announcement from behind the curtain comes in time to prevent Aśvatthāman from carrying into effect his intention of renouncing the weapon. For, if he had cast off his weapon here, the future scene with Karna would have been impossible. An independent reason against उत्सृजति is that it makes the following stage-direction *७१८ शनैः स्पृशन्* and the subsequent scene with Karna unreasonable. For, if the weapon is once renounced, Aśvatthāman cannot with propriety take it up so easily. He is actually prevented by an aerial voice from doing so, as we shall see towards the close of this Act. It appears to us that some one, who did not understand that Aśvatthāman's sword had slipped away from his hand as he fainted and who consequently could not see the propriety of the stage-direction 'शनैः स्पृशन्', unless the weapon had been first thrown away, change, 'परित्यक्तुमिच्छति' to 'उत्सृजति' 'दृशस' a murderous man 'दृशसमि' (kills) असौ 'दृशसो घातुक कूर पाप' अमर दृशस also means a murderous deed as in the following stanza

20 पलितधवले (पलितेन धवले) is a tautologous expression पलितम् itself means whiteness due to old age such as that of hair etc. 'पलित जरसा शौक्य केशादिषु' अमर पलितधवल thus means white owing to whiteness of hair due to old age. In such cases it is conventional to take पलित to mean old age alone, according to a maximum quoted before *७१८* विनिश्चयवाचकानां पदानां विशेष्यवाचक-पदसमभिव्याहारे विशेषणमात्रपरत्वम् सर्वे सहध्वम् (किम्) illustrates the author's favourite काकु. It suggests how improper it is for you all to bear this

21 आत्तधनुषाम् should be आत्तधन्वनाम् प्रायोपवेशसदृश व्रतमास्थितस्य who was observing a vow similar to prāyopavesa प्राय means abstaining from food in order to court death 'प्रायो मरणान्नशने (मरणार्थमन्नशने इत्यर्थ) मृत्यौ बाहुल्यतुल्ययो' मेदिनी. Hence प्रायेण मरणार्थमन्नशनेन उपवेश sitting without food with a view to court death प्रायोपवेश is sometimes resorted to with a view to obtain one's desire either from a deity or from another person. Drona was not courting death. His vow was merely to forbear the

use of arms, come what might. Now such a vow on the field of battle, where fighting was intensely raging was tantamount to courting death. Hence Aśvatthāman speaks of it as प्रायोपवेशसदृशं पलितापङ्कशितं य मौलि (मध्यमपदलोपीसं) तेन निरस्तं काशं काशपुष्पं येन तस्मिन् (शिरसि) which surpassed the Kāśa flower (in whiteness) with its crown characterised by the grey of age. Kāśa is a kind of grass which has white flowers. पलितम् ordinarily is not an adjective. The compound therefore must be solved as above. It can, however be made into an adjective as follows पलितम् अस्ति अस्य स पलितः । अर्शआदिवाद् च शिरसि शत्रु व्यापारितम् *p p* of व्यापारयति which is the causal of पृथियते with वि and आ) is again an instance of ककु. It indicates the news is absolutely incredible परामृष्टम् rudely touched छुद्रेण आत्मा परिभावितं you allowed your soul to be insulted by the wretch or the mean fellow

22 Construe — शोकान्धमनसा रणशिरसि देहे परित्यक्ते (सति) श्वा काको वा द्रुपदतनयो वा शिरः परिमृशेत् । स्फुरद्दिव्यान्त्रोषद्रविणमदमत्तस्य रिपोश्च शिरसि अयं मम पाद एव निहितः, न करः (निहितः) (शिखरिणी)

देहे परित्यक्ते देहरक्षणविषयकाचिन्ताया मुक्तायामित्यर्थः What Aśvatthāman means in the first half of the stanza is that it was absolutely no honour for Dhr̥stadyumna to cut the head of Droṇa in that defenceless condition. For, even a dog or a crow would, for the matter of that, have rudely touched his head then with impunity. Nor did this beheading imply any dishonour to Droṇa, for he had then grown perfectly indifferent to his body. As a matter of fact though Droṇa's body was there, he himself was away. According to the Mahābhārata the dehaparityāga was literal. For, there the account says that Droṇa had actually taken his soul off to heaven by means of yogic powers and Dhr̥stadyumna really cut the head of a lifeless body. The expression 'श्वा काको वा द्रुपदतनयो वा' indicates the great contempt of Aśvatthāman for Dhr̥stadyumna, who, according to him, is as mean as a dog or a crow. It must at the same time be remarked that by uttering by word of mouth this possibility of his father's श्वकर्तृक or काककर्तृक शिरः परिमर्शः, Aśvatthāman has become guilty of औचित्यभङ्गः स्फुरन्ति दिव्यानि च यानि अन्त्राणि तेषां ओषः समूहः स एव इति तस्य मदेन मत्तं तस्य च = but निहितः = निश्चयेन निधास्यते.

The *p p* is used for the future to show certainty. The second half of the stanza is meant to serve as a powerful contrast to the first. The first describes what Dhr̥stadyumna had done. The second indicates what Asvatthāman would do. Dhr̥stadyumna laid his hand on the head of a person who had renounced his weapon and was defenceless. Asvatthāman would plant his foot—he would not condescend to touch him by his hand—on the head of his enemy, who would have full liberty to use all his vaunted missiles. J's way of construing the second line is different. He construes it in such a way as to bring out an अपहृति *viz* अयं स्फुर मत्तस्य रिपो ममैव शिरसि पाद निहित, तस्य (पितु शिरसि) कर न (निहित). The idea is. In doing what he did, Dhr̥stadyumna did not lay his hand on Droṇa's head, but he really planted his foot on Asvatthāman's head. This means that Dhr̥stadyumna's action was really no insult to Droṇa constituted the greatest humiliation for Asvatthāman. This construction does not appear to us to be natural though it possesses the advantage of not having to shift एव, as we do in our construction above. This shifting need not frighten us from accepting an otherwise excellent interpretation, for it has some times to be resorted to in construing stanzas. Besides according to J's interpretation, the adjective स्फुर मत्तस्य has not much propriety. We may perhaps improve upon J a little by construing this adjective with मम. This will serve to heighten the gravity of the insult. I consider myself intoxicated with the wealth of my shining divine missiles. And yet the enemy planted his foot on my head by laying his rude hand on my father's. Oh, what a great insult to me! Such would be Asvatthāman's sentiment. In any case the sentiment, according to J's construction, is much too tame and not at all consistent with Asvatthāman's anger, which is so clearly visible in the following stanza, and his conscious pride of his powers. The compound is an instance of परापरितरूपक which we have met before.

23. निश्चयेन—Asvatthāman means to say that had it not been for the certain knowledge that Dhr̥stadyumna possessed *viz* that Droṇa would not raise even his little finger whatever he did to him, he would not have dared to lay violent hands on Droṇa's head. करधृतधनुः should be करधृतधन्वा पाण्डूना पाण्डुसुताना-

मित्यथ , पाण्डुशब्दो पाण्डुसुतेषु लाक्षणिक , पाञ्चालानां च ह्युपदष्टव्युम्नादीनां सेना एव
 तल्ल कापांस (cotton) तस्य उत्क्षेपे (blowing or tossing up) प्रलयपवन
 To the proverbially violent wind of world-destruction the
 blowing away of cotton is nothing In the same way Aśvat-
 thāman could in instant destroy the Pāṇḍava and the
 Pañcāla forces

अलीक प्रकृत्या जिह्न च चेत यस्य whose mind is untruthful and
 naturally crooked This compound is capable of other dissolu-
 tions also (2) अलीका प्रकृति यस्य तथाभूतश्चानौ जिह्न चेत यन्य तथाभूतश्च
 who is naturally untruthful and whose mind is crooked (8)
 अलीकया प्रकृत्या जिह्न चेत यस्य (4) अलीकश्चानौ प्रकृत्या जिह्नचेताश्च
 After addressing Yudhiṣṭhira sarcastically in the first line,
 Aśvatthāman refers to him in what he considers his proper
 character by this adjective

24 Construe -यै मनुजपशुभिर्निर्मर्यादै उदायुधै भवद्भि इव गुरु-
 पातककृतम् अनुमत दृष्ट्वा तेषां नरकरिपुणा सार्धं समीमाकिरीटिना (भवताम्)
 असहमेदोमामै अयमह दिशा बलिं करोमि । (हरिणी)

उद्यतानि आयुधानि येषाम् whose weapons were ready in their
 hands This is a significant adjective It shows that as udāyudha
 these men ought to have endeavoured to prevent the perpetration
 of this atrocious deed गुरु च तत्पातक च the great sin गुरौ प्रयुक्त पातक
 (sinful act perpetrated on the preceptor) is another way of dis-
 solving the compound, though not quite so natural नरकरिपु is
 Kṛṣṇa नरक was the name of a demon, the son of Earth and
 King of प्राग्ज्योतिष (Assam), whom Kṛṣṇa killed in a single combat
 at the request of Indra and other gods and thus recovered from
 him the ear rings of Aditi, which he had forcibly carried off and
 which Kṛṣṇa restored to the owner Vide म भा समापर्व अ 35
 From विष्णुपुराण 5 29 31 we further know that Naraka had seized
 the daughters of gods, Gandharvas and men and the nymphs in
 addition and thus collected 16100 damsels in his harem Kṛṣṇa
 married them all after he had killed Naraka Also see भागवत 10 59
 and हरिवंश 2 68 दिशाम् is genitive used for the dative This
 stanza in conjunction with the preceding prose passage furnishes
 another instance of the author's confused style Aśvatthāman
 begins by apostrophising Yudhiṣṭhira and others But towards
 the close of the passage he gives up the apostrophe and refers to

them in the third person (एते पातकिन । किमेतै) Consistency would require the continuance of the same figure in the form ' सर्व एव भवन्त पातकिन । किं भवद्भि ' Further, after giving up the apostrophe, the author again reverts to it in the second line of the stanza (भवद्भि), but once more seems to give it up in the third line by using merely तेषाम् If we supplied भवताम् after तेषां, the apostrophe would of course be continued The expressions नरकरिपुणा साध्वाम् and सभ्रीमकिरीटिनाम् seem to suggest that Kṛṣṇa, Bhīma and Arjuna are not included among the people referred to in the first two lines and hence their special mention is necessary But as a matter of fact they are In fact अनुमतम् specially refers to Kṛṣṇa दृष्टम् would refer to Bhīma and Arjuna as to many others Besides भवद्भि definitely refers to all those to whom the stanza is addressed i.e. those who are apostrophised in the preceding prose passage Under these circumstances the third line is superfluous Hence the stanza is quoted by Mammata as an illustration of the poetical defect called पुनरुक्तता

कोविद well versed, skilled कौति धर्मादि (which proclaims Dharma etc) इति कौ वेद । को वेदस्य विद ज्ञाता कोविद । अथवा क्वि वेदे विदा ज्ञान यस्य स . Thus the word कोविद originally meaning ' skilled in the Veda ' became generalised in sense and came to mean ' skilled or well versed ' merely

25 रामेण यत्कृतम्—The reference is to the story of Paraśu-rāma, who exterminated the Kṣatriyas 21 times in revenge for the murder of his father, which was accomplished by the sons of Kārtavīrya by severing his head from his body with their arrows Vide स भा शान्तिपर्व अ 48 अरीणा रुधिरस्य आसार एव विषस यस्मिन् एतादृश कर्म in which a shower of enemies' blood would serve as food (to demons, goblins etc) The idea is Aśvatthāman would profusely spill the blood of his enemies, on which goblins etc would feast विषस food (from घस् to eat)

निवार humiliation, insult अभिविच् having installed Gram-matically the agent of अभिविच् as the sentence stands, is Krpa But as a matter of fact it was not Krpa, but Duryodhana, on whom the installation depended Krpa, however, speaks in

this vein because he feels confident of his influence with Duryodhana to get Aśvatthāman installed Sēnāpati अधिकृतिकर of not much consequence

26 तनुल्यकक्ष -तयो तुल्या कक्षा यस्य कक्षा means the orbit of a planet Having an orbit similar to theirs, moving in a similar orbit *i.e.* of equal prowess The metaphor is taken from astronomy and most people have tripped over it

परिकल्पितानि अभिषेकस्य उपकरणानि येन who has made ready the necessities or materials of installation सैन्यपत्यस्य स्वयग्रहणं तस्मिन् य प्रणय तज्जनिता या समाश्वासना तथा by offering him the consolation of my solicitude to accept voluntarily the office of the Commander-in-Chief of his army This sentence reveals the simple straightforward nature of Aśvatthāman When Kṛpa told him that Duryodhana was probably eager to instal him Sēnāpati, Aśvatthāman with his guileless nature naturally thought that it was no use waiting to be formally requested by the king to accept the office, but that he would please his master the more if he himself volunteered to accept the same It will be seen that Aśvatthāman was by no means hankering after the position of the Sēnāpati In fact as far as the ultimate goal *viz.* the revenge was concerned, he considered it immaterial For Sēnāpati or no Sēnāpati, he was bound to have his revenge

27. रिपु पारम् is an example of suppressed metaphor —It is really equal to रिपु दु खेदधिपारम् पार—रम् the other bank, beyond धृतौ आयुवौ एव हवौ याम्याम् that hold the oars in the form of the weapons हव usually means a small boat But a boat is not held by the hands So हव is somehow to be taken in the sense of an oar (हवते अनेन), हव perhaps means what in Marāthī is called पेटे It is a small platform-like contrivance, made of dry gourds, which people hold with their hands, in order to cross a stream

अभियुक्त learned Duryodhana's explanation of Droṇa's unaccountable conduct in abandoning weapon on hearing the death of his son, instead of vigorously proceeding with the work of taking revenge, seems to be correct Though a great warrior, his Brāhmaṇa's softness completely unnerved Droṇa and he abandoned the unnatural activity of a Kṣatriya The truth is

that the Indian character from very ancient times had hardly developed the trait of subordinating private interest and private affection to public duty and national welfare. When his son was dead, Drona, overpowered by private grief, completely forgot the interests of the side he was fighting for and of the king he was serving. This was the fundamental defect in his character, a defect which to a great extent continues in the Hindu society even to this day. On the same battle-field hundreds of years after Drona, in 1761, Bhausaheb Peshwa did the same thing. When Vishwasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable neglect of higher interests in preference to private grief.

28 Construe —एव न चेत्, अन्यथा स अतिरथ अभय दत्वा किराटिना वध्यमान सिन्धुराज कथमुपेक्षेत । (अनुष्टुप्)

Duryodhana is completely taken in by the malicious explanation of Drona's conduct given by Karna. Besides there was the fact that Drona failed to afford protection to Jayadratha from Arjuna, though he had promised to do so. This fact was highly significant. अतिरथ an unequalled chariot-fighter रथ विद्यते अस्य स रथ (रथ + अच्), अतिक्रान्तो रथमतिरथ 'अमितान् योधयेद्यस्तु सप्रोक्तोऽतिरथस्तु स'.

29 स्पर्श शोकेऽपि तनूस्तेषु विकृतिमेति the touch undergoes a change in the hair even in the midst of sorrow. The idea is Duryodhana is plunged in sorrow at the death of Drona. Pleasurable sensation at this time is ordinarily impossible. But the touch of Aśvatthāman's body is so like that of his father that even in sorrow it causes a thrill in his body. The change really belongs to the hair viz that they stand on end through joy, and it is caused by the touch. But the touch itself is metaphorically described, as undergoing the change. The reading 'शोकेऽपि यो महति निर्वृतिमादधाति' found in some editions appears to be a deliberate emendation. Note the confusion of diction. Duryodhana begins by speaking about himself in the plural and in the next line he uses the singular! This is careless writing.

द्रोणायन, द्रौणि and द्रौणायनि all signify द्रोणस्य गोत्रापत्यम् or a descendant of Drona. But the words have been used to de-

note द्रोणस्य अपत्यम् The use must, therefore, be put down as metaphorical अल प्रक्षेप्तुम्—Grammatical accuracy requires प्रक्षिप्य The reading प्रक्षिप्य is undoubtedly a later emendation

30 After the recent dialogue between Duryodhana and Karna, these two (29 and 30) insincere stanzas of the King make him the more contemptible The audience in a way enjoys the scene, the simple-minded Asvatthāman being duped by the hypocrite Duryodhana

31 The second line is confusing The best way of explaining it is to take पुत्रेभ्य as ablative and स्पृहाम् = आशाम् Asvatthāman means Drona had such a valiant son as myself Even I could not be of service to him and prevent that insult being offered How would other fathers then entertain any hope of help etc from their sons ? The reading पुत्रेभ्य अपुत्रिण means How will other people, who are sonless, entertain a desire for sons ? Seeing that Drona, who had a distinguished son, could not escape humiliation inspite of that son, other people would realise the futility of having sons at all and would cease entertaining desires for any In this construction पुत्रेभ्य is dative and is governed by स्पृहाम्, according to 'स्पृहेरीप्सित पा 1 4 36. The only drawback in this reading is that अन्ये अपुत्रिण suggest that द्रोण was अपुत्रा, which is ridiculous. But Bhatta Nārāyaṇa probably did not care for this fine suggestion and intended the words to be thus understood द्रोणादन्ये जना ये केचन अपुत्रिण वर्तन्ते ते If 'स्पृहेरीप्सित' is applied to the reading in the text and पुत्रेभ्य is taken as dative, the absurdity of पुत्रिण desiring for पुत्रा will follow For, we desire for things we do not possess. The reading अपुत्रिण appears to us to be an emendation made to remove this absurdity But if the line is explained as above no absurdity follows

सर्वेषा परिभवेभ्य त्राणस्य हेतुना The expression is significantly used Karna means On Drona depended the honour of all. It was therefore extremely improper on his part to give up his weapon But, well, if he did that and suffered insult, nobody else was to blame The compound is capable of meaning 'with intention of saving himself from all insults' The idea would then be in keeping with Karna's wicked malicious nature Drona feared somebody might defeat him and thus cause him

humiliation. He therefore laid down his arms at a critical moment, conveniently taking advantage of the reported death of his son. He thought that he would thus retire honourably. If in doing this he suffered insult, he had himself to thank for it.

32 पाण्डवी = पाण्डोरियम् पाण्डवी चम् means the army of Pāṇḍu. पाण्डु here must be taken to stand metaphorically for Pāṇḍu's sons, the Pāṇḍavaś. The proper adjective in this sense from पाण्डव is पाण्डवीय.

33 अरातिशोणितम्—The reference to the story of Parśurāma, who, after killing the Kṣatriyas in revenge for the murder of his father, filled with their blood five pools on the Kurukṣetra and with the blood thus collected performed the funeral obsequies of his father. This stanza is quoted in का ३ as an instance of the defect called प्रतिकूलवर्णनम्. The soft letters which constitute the stanza do not adequately bring out the रोदिरस.

युक्तयुक्तविचारणया—This is said with reference to Kṛpā's words 'नैवोपेक्षितुं युक्तम्'. Observe the fine sportsman-like spirit displayed by Aśvatthāman. He does not care a bit to whom the command of the armies is given. He would do his duty by his side even under Karṇa.

34 The stanza is rightly objected to as containing a defect called विध्ययुक्तत्वम् or improper predication. The sense intended is 'अद्य शयित प्रयत्नेन परिबोध्यसे'. An emendation proposed is 'सुखेन शयितश्चिरादुषसि बोध्यसे मागधै'.

अङ्गराज एवमिदम्—This speech of Aśvatthāman amounts to almost an apology for his declaration in stanza 34, which was taken by Karṇa to be a kind of reflection on his own valour. Aśvatthāman frankly admits that he meant no aspiration on any other warrior, but that his somewhat extravagant statement proceeded from the vehemence of his sorrow. At this stage the matter should really have ended. The following speech of Karṇa, with its characteristic epithet रुद्ध, is really responsible for the ensuing quarrel. It will thus be seen that it is Karṇa who takes the offensive and starts the quarrel and not Aśvatthāman. He is therefore responsible for all the consequences. Though simple and straight-forward, Aśvatthā

man yet was fiery in his temperament. When once his ire is roused, he does not spare Karṇa in the least in the combat that follows. But it is worthy of note that throughout the following scene the poet depicts Karṇa in a very unfavourable light. On the other hand Aśvatthāman's character is deliberately exalted.

35 निर्वीर्यम्—The reference here is as follows. Disguised as a Brāhmaṇa Karṇa went to Paraśurāma and learnt from him all his art. In course of time he was, however found out and cursed to the effect that the Brahmāstra would not be of any service to him at the nick of time. The charge that Aśvatthāman makes against Karṇa in the second line is unanswerable. Why did Karṇa fly away from the battle-field if he was so valiant? Aśvatthāman again repeats the charge in the fourth line of st. 38.

36 The sentiment in the second line is exceedingly mean. As a great warrior Karṇa should have been able to appreciate valour in others. But Bhaṭṭa Nārāyaṇa deliberately depicts him to be mean, malicious, unscrupulous and utterly unsportsman-like.

37 This is an oft-quoted stanza from Bhaṭṭa Nārāyaṇa. It deserves to be well remembered by people who claim honour in society on the ground of birth alone.

38 Aśvatthāman rightly refuses to defend his father against Karṇa's charge of cowardice. He appeals to mother earth. And the appeal is most eloquent. It was only the earth which knew, by the number of the dead that fell on it, what terrible work Droṇa performed day after day. As regards the abandonment of his weapon Yudhiṣṭhira knew better.

एव मीरिहम् जात —The sentence is an instance of विपरीतलक्षणा. It indicates exactly the opposite of what it expresses. Karṇa means I am far from being a coward. Your father really was cowardice incarnate. You have his example before you. I have therefore absolutely no doubt regarding what you would do. You would not be able to do anything at all. Like father, like son!

39 As a Kṣatriya Karṇa simply cannot understand the attitude of Droṇa. He can understand people not taking up weapon to strike at others. But to remain non-violent when the opposite party is using violence and even to forego the right of self-defence, well, this highly sāttvic attitude Karṇa cannot understand.

ब्रह्मबन्धु a contemptible Brāhmaṇa. It means a man whose only title to be called a Brāhmaṇa is that he is related to a Brāhmaṇa. He does not possess any Brahmanical qualities and yet calls himself a Brāhmaṇa and thus becomes contemptible.

40 The reading वेत्स्यसि is grammatically incorrect. The correct form is वेदिष्यसि. Vāmana, who knew वेत्स्यसि, proposes to split the word into वेत्सि and असि, the latter as an indeclinable being equal to त्वम्. द्रक्ष्यसि appears to be an emendation. J knew it however.

42 The first line is a good example of a figure of speech called पर्यायोक्तम् or indirect statement. Arjuna had vowed to kill Karṇa. But Aśvatthāman was going to kill him now. He would thus render Arjuna false to his vow. In the second line Aśvatthāman asks Karṇa to prepare for fight, or humbly to submit to him, if he wants to save his life. Aśvatthāman was determined to kill Karṇa, but he would not do so, if Karṇa humbly submitted to him. Some explain the stanza to mean: Take up the weapon or submit. In either case I shall kill you. We cannot understand how this meaning can be had. There is no justification for thrusting 'In either case' in. Besides the Aśvatthāman that Bhaṭṭa Nārāyaṇa paints here is not so mean as to be ready to kill an enemy even when he abandons the weapon and folds his hands on his head. The truth is that even when in rage, Aśvatthāman through his natural magnanimity offers Karṇa an alternative to save his life.

43 Karṇa means to say that persons of the type of Aśvatthāman thus go on bragging when they are neglected in contempt by the magnanimous.

44 Aśvatthāman points out to Duryodhana the futility of the two possible motives in his trying to shield Karṇa. The low-born and vicious Karṇa cannot possibly be his friend. And

Aśvatthāman himself is going to kill Arjuna. So there is no reason why Duryodhana should try to save Karna.

व्यामोह infatuation, अन्यदेव—The idea is both the great warriors should really direct their energy in quelling the enemies, who were growing more powerful every day, instead of fighting among themselves स्वबल—A quarrel among the leaders was a calamity of very highest magnitude. That such calamity should befall Duryodhana's army and that it should proceed from such first-class and trusted warriors as Karna and Aśvatthāman—well, this surely was quite an untoward turn of events (वाम पन्था) स्वबलप्रदान refers to Karna, for he was to be in command of the armies.

45 We prefer प्रियसखबलम् to प्रियसखसमुम्, because it directly expresses the idea intended. Generally the latter is rejected because it violates the rule given by Apte, in Guide S 125. That rule, we think, is unwarranted. For, we find it not observed by some of the best Sanskrit writers. See for example विश्वगुणादर्शन 2 23.

कुलक्रमागतम्—This a taunt to Aśvatthāman with reference to Droṇa's abandonment of arms निष्कलत्वात्—Because of Karṇa's cowardice and the curse of Parśurāma. This is a return taunt from Aśvatthāman. नेपथ्ये—This announcement coming after Karṇa's boast in stanza 46 is dramatically very effective मत्समुखीनम् full in front of me.

47 Read in this connection ch. 47 of कर्णपर्व and compare ' तत्राह कर्णं च सुयोधनं कृपं च द्रौणिं कृतवर्माणमेव । निहन्मि दुःशासनमयं पापं सरस्यतामयं समस्तयोधा 19 ॥ ' सोत्प्रासम् ironically.

48 This stanza is very important from the point of view of Aśvatthāman's character. That he should be ready to grasp his weapon again in spite of his vow shows his magnanimity and his readiness to sacrifice his word in serving his king. In order to prevent him from doing this Bhaṭṭa Nārāyaṇa has to take the help of the gods in heaven. They warn him against breaking his pledged word. Truly does Aśvatthāman remark that the gods have partiality towards the Pāṇḍavas.

49 This mood of penitence for what he did in rage and the following self-condemnation raise the character of Aśvatthāman immensely in our eyes.

ACT IV

भो भो This speech behind the curtain, as can be gathered from the following words of the charioteer, is uttered by Kṛpa, whom Asvatthāman had asked to go to the help of Duryodhana at the end of the last Act दोहद a desire, then a thing desired महासमर एव दोहद the great war which you so much desired दोहद originally means a desire in general Amara gives it as a synonym for इच्छा It then came to have double specialised sense as well viz the desire of a pregnant woman and the desire of plants for certain things being done to them before they blossom It is a mistake to suppose that दोहद originally means the desire of a pregnant woman The two adjectives are intended to show the contrast between the past and the present conduct of the kings and to administer to them a ~~taunt~~ It is they who so much desired the war and commenced it They staked their lives through partisanship of the Kauravas It was, therefore, improper for them to flee away now चवले चपलैश्च चामरै चुम्बिता कनकस्य कमण्डलव यस्मिन् तेन Golden pots of water were kept in the chariot as a mark of auspiciousness. They were touched by the waving white chowries with which the chariot was decked The explanation of kamaṇḍalu as kamaṇḍalu-shaped dome or spire of the chariot has no authority. वैजयन्ती banner In ancient days every great warrior had special mark on his banner, so that by looking at it even from a distance one could easily find out to whom the chariot belonged समर्द confused mass पाण्डवपक्ष—With his body smeared with the blood of Duśśāsana, Bhīma presented an appearance so terrific that even warriors on his own side became terrified स्तोकावशिष्ट—This refers to the slaughter of Duryodhana which Bhīma has yet to accomplish

1 This stanza is quoted by रुय्यक in his अलंकारसर्वस्व p. 94 as an example of परिकर, which consists in the use of significant adjectives For च तथा J reads मृषत which means 'brooking, tolerating' The reading निषत, means 'looking helplessly' Both these are unnecessary in view of प्रत्यक्षम्, करञ्ज that which grows on the hand, the nail

(Page 97) मातरिश्च wind विश्रामभूमि a resting place विश्राम is a grammatically incorrect form *Vide* our note on the word in Ś 11 6 But the form has been used broadcast in literature There are two ways of accounting for it The one is to resort to चन्द्रव्याकरण which optionally allows वृद्धि and we can thus have विश्राम The second is to derive श्राम from श्रम by the addition of स्वार्थे अण्, श्रमएव श्राम, प्रज्ञ एव प्राज्ञ ('प्रज्ञादिभ्योऽण्' पा 5 4 38) though we have to note in this case that श्रम is not specifically included in the प्रज्ञादिगण and प्रज्ञादि is not an आकृतिगण After this prefix वि दत्तकेतु with its banner cut It would appear Duryodhana did not care to get his banner repaired; the banner which had been broken by the violent wind in the 2nd Act

2 How Drona was not able to protect Jayadratha, though he had promised to do so, was really a mystery We have already seen what capital Karna makes out of this (3 28) J apparently takes कुरुकुलविमुखम् predicatively, which is not good His construction would be सकाम दैवं कुरुकुलविमुख न मन्ये Fate (i.e. evil fate), which has its desire fulfilled in so far as it has enabled the enemy to carry out his difficult-to-be-accomplished vow, has not yet turned away its face from the Kuru family, but yet wants to work some more mischief This way is both unnatural and far-fetched.

3 This stanza is very pathetic and the simile most appropriate शाल a tree

4 Seeing that Duryodhana is not yet recovering consciousness, the charioteer fears that he is dying If he died, Bhīmasena's vow of killing him would in a way be satisfied without his being exposed to danger, which would happen if he actually fought with Duryodhana. Note one very clear dramatic effect which is intended to be produced here As the charioteer utters the second line of stanza 4 Duryodhana is slowly regaining consciousness He, therefore, half catches the words 'भीमसेनस्य (= भीमसेनेन) प्रतिज्ञा पूर्यते' and naturally thinks that Dussāsana is being killed Consequently he breaks out into the following speech For the stage-direction स्वगतम् before मनोरथं च all printed editions read अपवार्य, which is manifestly incorrect. But this point does not seem to have struck any previous editor साकृतम् with emotion अरातीना विमर्दे सचदेन सचरितु

शील यस्य who is accustomed to move in collision with a crowd of enemies

6 The stanza is very pathetic and is typical in its sentiments. When some one dies, we repent of not having fondled him the more or treated him better. If we have done him any wrong, it begins to rankle in our heart. कारितोऽस्य विनयम्—It was at Duryodhana's command that Duśśāsana had been guilty of the immodesty of dragging Draupadī in the assembly and of trying to strip her naked.

7 भ्रात्रा उपहारेण by making an offering of my brother Duryodhana means to say that in bringing him away from the field of battle, the charioteer deliberately left Duśśāsana as an offering to the ferocious Bhīma. He practically saved Duryodhana's life at the sacrifice of Duśśāsana's.

8 The idea is. After killing Duśśāsana, Bhīma would naturally have turned his attention to Duryodhana and in order to kill him would have dealt him blows with his mace. That would have brought Duryodhana to his consciousness and a duel would have followed resulting in the death of one or the other. Duryodhana wishes this had happened rather than his life been thus saved. श्लेधै with blows or strokes, from छुद् to pound to dust.

9 This is an expression of extreme despondency on the part of Duryodhana. He wishes that death might overtake him, but he does not like to be killed by Bhīma. For the second line compare 'न काङ्क्षे विजयं कृष्ण न च राज्यं सुखानि च । किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा ॥ येषामर्थे काङ्क्षितं नो राज्यं भोगा सुखानि च । त इमेऽवस्थिता युद्धे प्राणास्त्यक्त्वा घनानि च ॥ भगवद्गीता 1 32-33'.

(Page 102) The reading शरप्रहार काय is absurd. Sundaraka had been sent to Duryodhana directly from the battle-field. He had really no time to go to a hospital and get his wounds bandaged. Besides as we shall see later on, his wounds are fresh and they cause him pain. How the reading शर काय came to be adopted may be thus explained. The dramatic company which represented Bhaṭṭa Nārāyaṇa's Veṇīsaṃhāra found it more convenient to make Sundaraka with

his wounds bandaged than to bring him on the stage with fresh gaping wounds on And this was natural So the reading सर काय seems to owe its origin to the convenience of representation Such changes introduced for what is called convenience of representation (प्रयोगाची सोय) are not uncommon A question of stage-arrangement here arises What are Duryodhana and his charioteer to do during the time required by Sundaraka to go through his preliminary speech? It appears to us that in the mood of extreme despondency which has overpowered him, Duryodhana sits, apparently engrossed in his own miseries, his head characteristically reclining on his hand His charioteer stands, looking at him with great concern This arrangement would be quite natural (Page 104) धन य सनाह (armour) तस्य जाल (wire-gauze) तेन दुर्भेद्य मुख शेषाम् In extradicting the darts, the pincers (कङ्कवदनम्) had to be thrust in the coat of mail Their points, made of excellent steel, were however, not broken by the wire-gauze of the armour (Page 105) अनुप्रियते—It appears the practice of dying after a loved relative prevailed in the poet's days Otherwise this reference here cannot be easily understood एकादशानाम्—This sentence is extremely pathetic and shows the working of fate. That it should be necessary to search for Duryodhana was sufficiently striking. For in the natural course of things his whereabouts should be well-known. Further, not to be able to know where His Majesty was even after making the search—well, this was something which nobody ever thought possible But Fate has made this possible today Fate, therefore, deserves to be censured अथवा—Sundaraka now changes his point of view What has happened is the direct result of Duryodhana's own actions So Duryodhana himself, and not Fate, is to be blamed in the matter निर्भत्सित—This sentence is a good example of an elaborate परपरितरूपक The principal metaphor consists in identifying the house of lac and gambling with a poisonous tree Then the metaphors of the seed, the sprout etc are brought in. फल परिणमति the fruit is taking effect (Page 106) धौरेया —यूर वहन्ति ते—horses, those that are yoked. (Page 107) देवस्य मणिमुकुटः—This is of course a courtly compliment to Duryodhana It means Sundaraka does not feel the pain of his wounds in His Majesty's presence Such is the miraculous effect of Duryo-

dhana's crown The sentence shows by the by that Sundaraka was suffering pangs from his wounds They therefore could not have been bandaged अविज्ञातौ सधान, शराणा धनुषि नियोजन, मोक्षश्च, तेषा शत्रुषु पातश्च, यस्मिन् कर्मणि यथा तथा, निक्षिप्त अरिषु मुक्ता शरा एव वारावर्ष धारारूपा वृष्टि येन—This is a common description of the way in which dexterous warriors discharged arrows They did with such rapidity that it could not be known when they took out the arrows from the quivers, placed them on the bow-strings and discharged them at their enemies The reading 'वरिषिणा (वरिषिणा)' brings in an unnecessary possessive termination viz इत्, when its sense is well brought out by a Bahuvrīhi, as shown above मध्यमपाण्डव —This epithet is properly applicable to Arjuna भीम was not मध्यमपाण्डव, but rather मध्यमपार्थ The application of the epithet to Bhīma must be put down as being due to the author's carelessness The use may, however, be justified by saying that only the three elder Pāṇdavas are here meant as being the more important. But the justification is obviously tame (Page 108) अन्धोऽकृतसुमयबलम्—Two causes contributed to produce darkness viz the dust raised by the two armies as they met in collision and the confused mass (सघात) of herds (घटा) of elephants that lay scattered all round Elephants are dark in colour Scattered as they lay there, they spread a tinge of darkness all round आच्छोदनम् letting off The same root has descended in the vernaculars, छोड, सोड, छोड

(Page 109) तुरगमसवाहनव्यापृत etc —The author is apparently nodding here Does he mean to suggest that Vāsudeva carried in his four massive hands the conch, the discus, the sword and the mace, while he sat there managing Arjuna's horses ? It is hard to believe that this was so His two hands must have been engaged with the reins and the whip The four things mentioned are no doubt the emblems of the Lord But not that he carries them everywhere In fact he had vowed not to take up a weapon in this war (Page 110) अवधूय shaking aside This may either mean adjusting, or putting off The first sense appears preferable For it is not good to send Viśasena to the battle bare-headed. रत्नशीर्षिकम् jewelled helmet The displacement of the helmet was a bad omen and has been therefore particularly referred to. By the by Sundaraka appears to be a

wonderful observer जीवा bow-string दक्षिणहस्त०—The adjective is realistic शरपुङ्ख the forked end of an arrow at which the feather of herons (कङ्कपत्रम्) are attached. This constitutes the back point of the arrow and it rests on the bow-string when it is discharged शत्य the dart, the pointed steel end of an arrow बन्ध has no propriety (Page 111) भङ्ग is a crescent-shaped arrow श्रुतिपथे कृत प्रणय ये This means the arrows were drawn as far as the ear before being discharged शिक्षाबलानुरूपम् worthy of his training and his strength Arjuna possessed both these Another way is to take शिक्षाबलस्य अनुरूपम् worthy of the strength i.e. excellence of his training (Page 113) धनुष्क a bow wielder, an archer धनु प्रहरण यस्य सकटम् a group, a crowd, a conflict of feelings This description of Kārṇa's feelings and actions is at once beautiful and pathetic नरेन्द्रलाञ्छने the emblem of his royalty viz the white umbrella शिलीमुख an arrow परिभ्रमणमात्र०—What particular practice of ancient warfare is referred to here cannot be known How can the volley (सपात) of arrows be warded off by moving round and round? Perhaps by moving in a circle the Prince was able to avoid the decent of arrows on his body It must be admitted the passage is not clear J's reading मण्डलाग्रेण चरितुम् would perhaps give better sense It means that with a sword (मण्डलाग्रम्) in hand, Vṛsa-sena began to move round and round (परिभ्रमण) In thus moving he probably was able to cut all the arrows that were discharged at him and thus to save himself (Page 114) तातस्य अविक्षेपे मुखर vociferous in reviling my father मध्यमपाण्डव is here properly used for Arjuna (Page 115) शक्ति was a weapon of great power and is often referred to in ancient warfare But what the exact nature of this weapon was we cannot possibly know The dictionary meaning, spear, dart, lance, pike, does not appear to represent it correctly For, the description of the śakti, as we have it here or elsewhere, is hardly applicable to a spear, dart, etc. The śakti looked charming (रमणीय), because it was studded with gems of various kinds It was at the same time dreadful (भीषण), because it was intended for Vṛsasena's destruction सोपहासम् contemptuously प्रेक्ष्य is an unwarranted use of the gerund For its subject and the subject of विगलन are different Vide above notes on iii 6 This description of Kārṇa's condition is again so beautiful and so pathetic सिंहनाद विनादिनं वृकोदरेण is rather an

awkward expression Three explanations can be offered (1) In Prākṛita genders of words, especially the masculine and the neuter, are not so rigid सिहनाद in Prākṛita may thus be neuter Hence the correct Sanskrit translation of 'सिहनाद विनादिद अ' is 'सिहनादो विनादितश्च', which is easy (2) सिहनादम् is a णमुल् formation in the sense सिंह इव नदित्वा (3) सिहनादम् is an adverb, going with विनादितम् in the sense 'सिंहस्य इव नाद यस्मिन् कर्मणि यथा तथा' क्षुरप्र is an arrow shaped at its point like a horse's shoe (Page 117) अविनय एव नौ तस्या कर्णधार the helmsman of the boat of insolence This means that Karna directed all the immodest acts of the Kauravas This was not correct The expression is obviously used more for its alliteration than for its sense मम परोक्षम् is my absence परोक्षम् literally means beyond the range of my eyes अक्षो परम् परोक्षम् Two points have here to be noted (1) The change of अक्षि to अक्ष at the end of this compound is obtained according to गणसूत्र 'प्रातपरस मनुभ्याऽक्ष्ण' (2) पर + अक्षि is expected to yield परोक्षम् We, however, get the irregular form परोक्षम् पतञ्जलि accounts for it in three ways परोभाव परस्याक्षे परोक्षे लिटि दृश्यताम् । उत्तरे वादे परादक्ष्ण सिद्ध वास्मान्निपातनात् महाभाष्य युष्माक प्रेक्षमाणानाम् (in spite of you who are looking on) is an instance of a genitive absolute स्मर्तव्यशेष करोमि reduce to memory This is a euphemism for 'kill' Arjuna gives a challenge right royal We admire him for it (Page 118) सावहित्यम् (अवहित्यया आकार गोपनेन सहित यथा स्यात् तथा 'अवहित्याकारगोपनम्' हैम) so as to conceal his feelings Arjuna's open challenge to kill Vrsasena in the presence of all the warriors roused Duryodhana's anxious feelings But he tried to conceal them प्रतिषिद्धभीमसेन etc — This shows Arjuna's chivalry Arjuna showed himself at his very best at this time He wanted to have his vengeance on Karna for his complicity in the murder of Abhimanyu His ire had been pitched high The whole world trembled at his fury (vide below v 5) पात्रिभि with arrows (Page 119) अतिक्रान्त had ceased Arjuna with his skill knew that a certain arrow had done its work He, therefore, stopped his discharge to enable people to realise what had happened प्रेक्षे is historical present, equal to प्रेक्षे पर्यस्तम् stretched

10 पर्याप्तेनेत्रम् having wide or large eyes This is considered a sign of beauty, especially in women J takes पर्याप्त नेत्र यत्र

where *i* e at the sight of which the eye is gratified अचिरोदितचन्द्र
 इव कान्तम् lovely or delightful like the newly arisen moon.
 उद्भिद्यमानेन नवयौवनेन रम्या शोभा यस्य तत् whose charm was rendered
 attractive by fresh youth sprouting forth Already beautiful
 by nature, the face of Vrsasena was rendered still more so by his
 fresh youth प्राणापहारे (at the passing away of life) परिवर्तिता दृष्टि
 यस्य. This is capable of being explained in three ways (1)
 The eyes were turned up at the time of death. This lent to the
 face a hideous appearance (ii) At the time of death the eyes
 were turned helplessly towards Karna (iii) दृष्टि = दर्शनम् The
 whole appearance of the face had changed and become ghastly
 in death The stanza is extremely pathetic

पुण्यवन्तो हि—Pathos reaches its climax in this sentence and
 the following stanza The sentence looks like a paradox and is
 on that very account so impressive and so eloquent Duryo-
 dhana meant His affliction was so intense that he really was
 incapable of feeling any grief He had, indeed, passed that
 stage Meritorious, certainly, were those who were capable of
 feeling grief For that meant their affliction had not passed
 the limit of human endurance. As for people like him, their
 hearts were so deadened that they were no longer susceptible of
 any grief or pain. For they were actually being burnt with the
 fire of humiliation

(Page 121) अनवेक्षिता परेषा प्रहरणाना अभियोगा येन who cared
 not for the strokes of others' weapons अन्तरित was screened
 and thus kept out of the range of Karna's fury (Page 122)
 परिवर्तित रथ the chariot was changed परिवर्तित must be under-
 stood to be आदिकर्मणि क्त in the sense of 'the chariot was
 arranged to be changed' For, रथपरिवर्तन cannot precede रथावतरण
 as stated here As the horses of Karna's chariot were killed and
 its pole (कूबर) broken, Śalya gave instructions for change of
 chariot In the meanwhile he induced Karna to get down and
 offered him consolation in diverse ways शीघ्रं स्थान यस्य तस्मात्
 from his turban यथा, as it stands at the beginning of the letter
 but not forming part of it, looks absurd It probably formed
 part originally of the stage-direction (वाचयति यथा), or came
 after विज्ञापयति एतत् आलिङ्गनम् अन्तम् अन्त्यमित्यर्थं यस्मिन् कर्मणि यथा तथा
 for this the last time The compound is peculiar,

12 कृतो well versed यत् since. Karṇa's message amounts to this Since I have failed so miserably to fulfil the fond expectations you formed of me, I have no other alternative left open to me except to ask you to find a remedy for all your griefs by the unaided prowess of your own arms, or by merely shedding tears The message breaths of despair pure and simple Otherwise, Karṇa would not have addressed such words to his friend घट्टयसि strike किमारम्भ what is he about? What is he engaged in? अभिज्ञे not different, identical

13 अशिव—The water is called inauspicious, because it means the water which is offered to the dead in obsequies अपुनर्भावि not happening again, the last This was because they were to kill themselves afterwards गाढ च तदुपगूढ च a close or fast embrace दुःखितौ sorrow-stricken, because they had lost all their dear and near ones निर्वृते relieved, happy, because they had their full revenge

(Page 123) अथ वा is inappropriate The expression generally marks change of thought, or change in the angle of viewing things Here however quite a new statement is being made अथ च would be right But there is no authority for this शोकं प्रति as regards our grief The idea is it does not lie well in my mouth to send you any consolation Because both of us are plunged in equal sorrow. When some one very dear to us is lost, we say, well, he was too good for us, or he really did not belong to us The sentiment in the first line conforms to this mode of lamentation हेषासवलित mingled with the neighing of horses अतिबीभत्सम् an extremely loathsome thing त्वम् एकं शेषं बान्धव ययो —The sentence is so pathetic

15 This is one of the most pathetic stanzas not only in this drama, but in the whole range of Sanskrit literature This pathos can be appreciated to the fullest extent only by those who have had the misfortune of losing a younger brother not much junior in age घ्रात —The practice of smelling young people on the head when they went to fall at the feet of the elders prevailed in ancient times and is found even now in some old families तामवस्थाम् refers to the dreadful kind of death Bhīmasena inflicted on him. The event was too horrible to be referred to in so many words Hence the general statement The

reading अपगतवृण means who has lost all compassion (वृणा), cruel, ruthless To go to Dhṛtarāṣṭra and Gāndhārī without Duṣṣāṣana was exceedingly heartless.

ACT V

जात is a term of endearment. स्वैरम् gently, slowly वैलक्ष्य नाटयति—Duryodhana does not know what to do or speak in the presence of his parents Hence his bewilderment

1 Dhṛtarāṣṭra states in this stanza how he expected to meet his son But oh ! How sorely has he been disappointed by the turn events have taken ! Surely, this was due to the accursed fate of Dhṛtarāṣṭra himself, sinful as he was That is what he means उन्मोचित removed, donned off कर्णे कृतापाश्रय reclining on Karma आदौ निर्जिता पश्चाद् सान्त्विता तान् The idea is Dhṛtarāṣṭra expected Duryodhana would have the conquered princes brought before him and would then graciously offer them some consolation in a spirit of chivalrous sympathy for the fallen enemies With the reading निर्जितशात्रवान् (निर्जिता शात्रवा ये), नरपतीन् would refer to kings on the side Duryodhana himself, at whom he would be graciously looking in a spirit of approbation The reading in the text is preferable because to be surrounded by conquered hostile monarchs and then to treat them with a patronising tone surely constitutes greater glory than to be merely in the midst of warriors on one's own side अव्याहार silence वत्स यदि त्वमपि—This pathetic appeal of Gāndhārī has the desired effect Duryodhana begins to speak and what he speaks is also pathetic.

2 पापोहम्—Duryodhana takes his cue from Dhṛtarāṣṭra, who has above used the same self-condemnatory epithet. अप्रतिष्ठत य अनुजाना नाश त पश्यति असौ who has seen the slaughter of his younger brothers without avenging it The compound is an instance of a defect called अविमृष्टविधेयाशत्व What Duryodhana really means is अनुजाना नाश मया दृष्ट स च मया न प्रतिष्ठत That he has not been able to avenge his brothers' murder heightens his accursedness. ३.—In a spirit of self-condemnation Duryodhana

considers himself to be unworthy of the spot-less Bharata family, and consequently, uses व instead of न चिर जीव—Duryodhana understands the suggestion of Gāndhārī. She means Duryodhana should not care for victory now, but should somehow try to save his life by making peace with the Pāṇdavas.

3 Duryodhana rightly points out that the words of Gāndhārī are quite unbecoming an excellent Kṣatriya woman. She should rather encourage him to seek revenge than to suggest that he should save his life. किमपि is used adverbially [in the sense of 'unaccountably'. Duryodhana could not understand how Gāndhārī should utter such unbecoming and undignified words. निर्गत वत्सल वार्त्स्यत्यमित्यर्थ, भावप्रधानो निर्देश, यस्या who has no parental affection. Duryodhana means to say that if Gāndhārī had had mother's affection, she would have urged him to avenge the death of her 99 sons. As she did not do that she apparently had no parental affection. सुतशत—This expression, along with भ्रातृशत, is loosely used to designate the 99 brothers of Duryodhana. The Kauravas, including Duryodhana, were 100 in number. When, therefore, a reference to the death of the hundred Kauravas occurs, it must be understood to mean 99 only. This is careless writing no doubt, but the poet seems to have adopted the expression for the sake of convenience.

(Page 129) नूनम् introduces modification in the previous thought. The death of so many sons has plunged Gāndhārī in grief. The result is she has lost her usual proud, Kṣatriya spirit and wants to save her only remaining sons somehow. वितथ. false अपुष्कलम् not sufficient, not wide enough to cover all cases, not of universal application. इदम् is used generally with reference to the lokavāda referred to by Sāñīya. Duryodhana means to say that the popular saying regarding the pot and the rope has only a limited application. It is certainly not applicable to case where the relation of उपक्रियमाण (thing served) and उपकरण (the instrument which renders service) exists between the thing lost and the thing remaining. If one pot was lost, another could be secured and the rope made useful. It was, therefore, wisdom not to throw it in the well. But in the present case his brothers for whose comforts his life was pledged and who consequently

were उपक्रियमाण, were dead Where then was the necessity of preserving the उपकरण viz his own self ? Duryodhana lived for his brothers When they were gone, there was no need of his continuing to live But the rope is not meant to serve a particular pot only It can, therefore, be put to use again by securing another pot Such, however, is not the case with Duryodhana So the maxim is not pertinent It should be noted that the sentiment which Duryodhana here expresses is exceedingly noble To consider oneself dedicated to the service of one's younger brothers and to look upon one's life as purposeless when they are dead, well, this sentiment very few elder brothers are capable of entertaining and acting up to We certainly do not expect the voluptuary of the second Act to be such a great moralist

4 शोकेऽपि विराजमानौ looks contradictory They will shine because their son Duryodhana will have fully avenged the slaughter of their other 99 sons,

वचनं कृ is a Sanskrit idiom for 'to obey, to act up to' When we remember this, there can be no ambiguity regarding the explanation of this line It then naturally follows that अपश्चिमम् (न पश्चिम यस्य which has no following, which is the last) is to be understood attributively Gāndhārī thus means that Duryodhana should obey this last desire of his father. If Duryodhana did this, Dhṛtarāṣṭra would leave him to himself and would no longer meddle in his affairs If अपश्चिमम् is understood predicatively, the sentence is capable of yielding two interpretations (1) Make the words of your father final i.e. do not argue with him, but obey him promptly If Duryodhana argued, Dhṛtarāṣṭra would answer and hence his words would not be final (11), न पश्चिमम् अपश्चिमम् (न चतुर्षु) not the last The idea is If Duryodhana did not respect his father's desire, he would sorely die of broken heart These words would then be the last he uttered The last is the most far-fetched of these three interpretations Note here that Dhṛtarāṣṭra has not yet spoken to Duryodhana about this matter of making peace Gāndhārī's words 'पितुर्वचनम्', therefore, appear improper and have given cause for anxiety to some The truth was that all the three had gone to the battle-field for the pre-arranged purpose of seeing

Duryodhana and inducing him to make peace Gāndhārī's proposal, backed up by Saṁjaya's support, was as good as Dhṛtarāstra's. Besides in order to add weight to her words, Gāndhārī specially referred to her own words as being Dhṛtarāstra's, thus intimating to Duryodhana that in what she and Saṁjaya were speaking, they had his father's full support. Now when Gāndhārī made this specific demand of Duryodhana in his name, Dhṛtarāstra realised that he had not said a word on that topic and hastened to give his support in the following speech.

5 This is rather a pitiful appeal that Dhṛtarāstra makes. It is quite unbecoming an old Kṣatriya monarch, one of whose legs is already in the grave दायद (दायम् अस्ति आदत्ते वा असौ) means originally one who shares the ancestral property, a co-sharer, a coparcener, hence an enemy. The word is interesting from the sociological point of view. In most cases of the division of ancestral property bitterness of feelings arises over the division with the result that enmity springs up between the various claimants. This is how a word which signified a near relative in the first instance came to mean an enemy शमयत slughtering, butchering.

(Page 130) अद्यापि अस्ति—This may mean. (1) I am now sufficiently advanced in age and experience and have really no need of advice from people like you, O Saṁjaya. I know my own interest and am quite capable of taking care of myself. (ii) If there was any time when advice could have been offered me with advantage, it was before hostilities were declared and war commenced. Now we have gone so far ahead in the war that it is impossible to retrace our steps. So you better not give any advice at all. Saṁjaya, however, takes this petulant remark of Duryodhana coolly without in any way being affected thereby and proceeds with his argument विजिगीषु an ambitious monarch who is desirous of making conquests. Such a one is a proper object of advice (उपदेश्यम् = उपदेश) to the wise as long as he lives. For, in his opinion there is nothing to lose, but possibly something to gain, in listening to the advice offered. A विजिगीषु is thus defined 'सपन्नस्तु प्रकृतिर्मिर्महोत्साहः कृतश्रमः । जेतुमेषणशीलश्च विजिगीषुरिति स्मृतः ॥' कामन्दक नीतिसार ४६ भवत एव प्रज्ञावत—This is sarcastic (Page 131) ईप्सितस्य युधिष्ठिरापेक्षितस्य पणस्य बन्धेन

दानेनेत्यर्थ by offering him the desired terms तात etc — This speech of Duryodhana is at once dignified, spirited and well-reasoned, without being in any way offensive. The arguments of Duryodhana carry conviction. But Dhṛtarāṣṭra, blinded by affection for his son as he is, sees not the force of Duryodhana's statements उदात्तपुरुष a man of lofty or noble spirit, अशुल्लभवसाने यस्य ending in misery नयवेदिन् versed in politics. The adjective is used with significant irony. It shows that Saṁjaya should have known, versed in politics as he professed to be, that Yudhiṣṭhira was not likely to listen to his overtures of peace, because while Duryodhana was weakened by the loss of Duśśāsana, Yudhiṣṭhira was as powerful as ever with all his brothers unharmed. And it is well-known princes do not like to make peace with their enemies who are 'losing' (हीयमानान्)

6 In this stanza the readings adopted in the text are the best. The first line gives, in the form of a question of appeal, a proposition of general application and the second line points out how matters stand in the present case. J's reading given in the foot-note conveys the same idea, but in a round-about way रिपो हीयमाना — रात्रौ अपेक्षया अपक्व्यमाणा who have lost more than their enemy, who have been comparatively weakened, who are losing ground before the enemy सदधत्ते (try to) make peace अहीना who have not lost. Supply परान् सदधत्ते after कथम्. The idea is the Pāṇḍavas have not lost, hence they would not like to make peace. If instead of अहीना, हीना were taken to be the word by dropping the अवग्रह, the sense would be 'सानुजा पाण्डवा हीना कथम् how can the Pāṇḍavas, with their brothers living, be said to be the losing party?' It will be noted this reading is clumsy and the sense is not directly had.

(Page 132) It must be pointed out here that Duryodhana does not put forward this argument of the fundamental impossibility of arranging peace under the present circumstances, with a view to point out a real difficulty in the way, but merely to worst Saṁjaya on his own ground and thus effectively to silence his mouth. But Dhṛtarāṣṭra misunderstands him. If Duryodhana feared that Yudhiṣṭhira would be unwilling to come to terms, says Dhṛtarāṣṭra, he would see to it that he listened to him. For, he was sure Yudhiṣṭhira would not go against his desire. Note that this was a great

compliment to Yudhishthira. It shows what high opinion even a crooked-natured man like Dhṛtarāṣṭra had of his piety and of his reverence for the desires of elders, अन्यच्च hi and another, moreover. Dhṛtarāṣṭra is adducing another reason why he thinks Yudhishthira would be glad to make peace दैवापकृष्टम् dragged down by Fate, dominated by Fate, in the clutches of Fate, depending on Fate. Yudhishthira thinks that everything that happens in human affairs is in the clutches of Fate. Human efforts can here have but little scope. Such being his belief he is not sure when Fate would turn aversive to him in spite of the valour of his brothers and the superior strength of his side at present. This is so especially because he is at present engaged in war and war always abounds in treacherous practices (संग्रामो बहुच्छलः). He consequently fears that any time treachery may be practised upon him and the life of one or more of his brothers be lost. In that case he himself will commit suicide. Such being his idea he will gladly welcome terms of peace whenever you will offer them. This represents the trend of Dhṛtarāṣṭra's ideas expressed in this small sentence, which is so full of meaning. We have here a variety of readings सर्वमेवापाकृतं नानुमन्यते (1) will not consent to any evil being practised on us संग्रामो बहुच्छलः no doubt. But he will sanction no च्छल on his side. Thus he always stands exposed to danger, (2) will not much mind even all the injuries you have done him. Forgetting these, he will be ready to make peace, because war abounds in treachery सर्वदेव अपकृष्टमात्मानं मन्यते signifies the same idea as the reading adopted in the text. He always considers himself to be dragged down. He does not know when danger may overtake him सर्वदैवापकृष्टमात्मानं मन्यते भवद्भ्यः considers himself to be always inferior to you, because of his vow. He does not know when you will practise treachery on him and bring him in danger. Thus he always stands in terror of you उपपत्तिरुक्तम् full of reason, reasonable.

7 This stanza is exceedingly pathetic. It is quite proper it sets all people weeping दुःशासनशोणितम् अशनं यस्य who feasted upon Duśśāsana's blood. The last line contains the author's favourite काकु तपस्विनी poor, pitiable (अनुकम्पाही).

8 कलितभुवना who had subjugated the worlds कल् and बल् in Sanskrit are regarded as roots to which any sense suitable

to the context may be given ' कलिवली कामधेनू इति शाब्दिका ' The third line shows that there is nothing to be much sorry for in the death of Dhṛtarāṣṭra's 100 i e 99 sons. For they have met the death that all Kṣatriyas covet सगरेणोढा धुरम् the yoke that was borne by Sagara, his course of conduct What particular action on the part of Sagara, Duryodhana asks his parents to imitate is not clear It would appear he merely adduces the instance of Sagara as of one who had suffered equally or even more Yet he did not lose heart, but proceeded calmly with his ordinary business of life So Dhṛtarāṣṭra and Gāndhārī also should not give up courage and stoop low, but should go on performing their duty The story of Sagara occurs in the रामायण, बालकाण्ड 38 ff Sagara had 60,000 sons While in search of their father's sacrificial horse they went to Pātālā and were burnt to ashes by the sage Kapila विपर्यये तु but the contrary of this happening, i e, if you gave up courage उल्लङ्घित स्यात्—Because it is unbecoming a Kṣatriya to lose heart in this way अतिभेरव exceedingly frightful रह परप्रतीचातोपाय a means of striking the enemy covertly This base proposal coming from the old monarch makes him utterly contemptible

9 Duryodhana's reply is spirited and reveals his well-known proud nature He refuses to try to kill his enemies secretly, when they have killed his relatives before his eyes in open fight. The second half of the stanza is full of grim pathos and reaches the high water mark of self-condemnation Duryodhana argues I have killed your sons, who were hundred in number! How many are the enemies? They are only five I can easily kill them! How grim and ghastly does this logic of Duryodhana appear! भवतीसुत is grammatically inaccurate In forming the compound भवती must be resorted to its masculine form भवत् साद्यम् (from सह) means togetherness, companionship, assistance ऐतु from इ with आ To Gāndhārī's question, ' कस्ते साहाय्य करिष्यति,' Duryodhana answers he does not want anybody's help except that of fate By this he means to say that the victory of the Pāṇḍavas so far has been due to fate or chance more than to their superior strength If only fate were now to help him, he would kill the Pāṇḍavas in no time The reading साम्यमेतु means Let fate become even-handed Up to this time fate has been partial towards the Pāṇḍavas Let it just be impartial

and Duryodhana will easily kill his enemies. What Duryodhana wants from fate is no special favour, but to hold the scales even between him and the Pāṇdavas. This sentiment is more in keeping with Duryodhana's proud character, which refuses help even from fate. But as the line is an answer to Gāndhārī's definite query about help, सद्यम् must be preferred to साम्यम्, in spite of the proud and noble sentiment conveyed by the latter. कदनम् slaughter

10 This stanza appears to have been uttered by some one from the Kaurava army itself, who apparently does not like the idea of Duryodhana keeping himself aloof from the field of battle. The stanza is one of the most pathetic in the whole field of Sanskrit literature. प्राजनम् a whip. Śalya was much too overpowered with grief to pay attention to the guidance of horses. The animals were familiar with the road and hence were slowly drawing the chariot. If somebody asked Śalya where Karna was, the only answer he gave was copious tears. Śalya in this condition presented a truly pathetic appearance and his sight was no doubt like a dart pierced in the heart of the partisans of the Kauravas. पार्थाङ्किते — In ancient times warriors had their arrows marked with their names. शल्ययन् (from शल्ययति a denominative from शल्य in the sense of शल्ययुक्त करोति) piercing, causing acute pain

11 शल्येन यथा = शल्येनेव like dart. Just as a dart entering the body makes one faint, in the same way Śalya entering the Kuru camp, mounted on the vacant chariot of Karna, made all the people swoon. The idea is: When people saw Śalya's chariot enter the camp without Karna, they knew that Karna was killed and fainted away for grief. शून्यमनोरथम् — The Kurus had now pinned all their faith on Karna. His chariot without him was like a vain desire.

13 The idea in the second half is: As long as Karna lived, there was some hope that Duryodhana might continue alive. But now that all his friends and relatives had been killed, it was impossible to expect he would live. Note the uppermost idea in the old dotard's mind is somehow to try to save his son's life.

15. The stanza amply reveals Duryodhana's fast friendship for Karṇa

16 असाधु an evil deed अतिदुःश्रवम् exceedingly painful to hear J's reading means 'My family is sure to die on the death of Karṇa, who never did an evil thing, extremely painful to hear' The adjectival clause here is अपुष्टार्थः It does not supply the reason, as expected, why Duryodhana considers his family as sure of destruction on Karṇa's fall Altogether this reading is unsuitable

17 प्राणान् त्यजन् is idiomatic for प्राणत्यागात् The construction of the second line looks confusing तत्कृते (बाष्प) त्यजत दीनस्य मे बाष्प किं वार्यते why are the tears of me, who am weeping helplessly for him, warded off i.e., why am I not allowed to weep helplessly? अस्मत्कुलान्तकरणम् leading to the destruction of our family. Because Duryodhana suggests the existence of his family depended on Karṇa

18 भूमौ निमग्नचक्र when the wheel (of his chariot) was sunk in the earth The reference is as follows While learning the art of archery under Paraśurāma with a view to obtain from him the knowledge of the Brahmāstra, Karṇa unwittingly killed the cow of a Brāhmaṇa Reporting the deed to the Brāhmaṇa he begged to be forgiven, because he had done it through mistake. The Brāhmaṇa was incorrigible however, said he really deserved death for that offence and cursed him to the effect that while fighting with his adversary, the earth would swallow the wheel of his chariot and that his enemy, taking advantage of his position, would cut his head off See महाभारत शन्तिपर्व 2 20-22 When the wheel was plunged in the earth, the movement of his chariot became impossible and he offered an easy target for Arjuna The charioteer particularly makes reference to this incident in order to show that Karṇa was caught at a disadvantage and unjustly killed.

19. The idea is 'At the recollection of Karṇa, Duryodhana's mind is agitated with sorrow But on learning how he was killed in an unfair manner, his ire is roused and is getting the better of sorrow.

20 मे is construed both with समानायां विपत्तौ and सशयित रण वरम्, by what is known as काकादिन्याय or देहलीदीपन्याय Duryodhana means Whether I fight or do not fight and make peace, I am sure to die Calamity in the form of death is common to both these alternatives In one case I shall be killed by the enemy, in the other I am sure to die of grief for Karna Though both the courses are attended with identical evil, I prefer to fight For, in fighting I am not quite so sure to be killed Perhaps I may be successful So in this alternative viz that of war there is uncertainty (सशय सजात अस्य स सशयित) with regard to the result. That's why I prefer it .

21 Dhṛtarāstra admits that there is uncertainty (सशय) in such adventures as that of launching upon a fight But when he thinks of the dreadful Bhīma, the uncertainty becomes a hard certainty He sees no chance of success for Duryodhana against Bhīma and his heart trembles मानशौण्ड well-known for your pride or self-respect ' शौण्डो मन्ने च विख्याते ' विश्व Note how a word which originally meant 'intoxicated (शुण्डाया पानागारे भव)' came to mean 'famous, well-known' A man who drinks is generally talked of in society and gains notoriety 'Notorious' was therefore the second stage in the change of meaning of शौण्ड. Then the sinister idea about the 'well-known-ness' was dropped and the word became synonymous for 'famous, well-known' अङ्घ्रितौ निपुणम् not skilful in treachery, straight-forward छलबहुलम् abounding in treacherous practices That Dhṛtarāstra should speak of his son's action as free from evil practices and that of the Pāṇḍavas as abounding therein looks like the height of impudence But strange to say the words seem to have a dramatic significance, For, was not Duryodhana killed by the employment of a छल? Dhṛtarāstra's utterance here is thus prophetic सगर battle, war-fare The author's carelessness is responsible for the use of the word in the neuter gender To take सगरम् as acc sing, the object of उत्प्रेक्ष्य, is to misinterpret the author For, the second half is quite independent of the first. It depicts by two short sentences the great contrast between Duryodhana's action and that of the Pāṇḍavas The stanza is a good example of balanced construction based upon contrast. The first half also contains contrast, though not quite so marked.

22 तव शिष्य—This is by no means a compliment to Karṇa in the reader's eyes. But it must have appealed to the old man.

23 Note the author uses three different words to express the same idea, गते, हते and विनिपातिते. This sounds a little like Bāna शल्यो जेष्यति (इति) बलवती अदशा वर्तते—The line is an instance of irony or what is called विपरीतलक्षणा. It really means that there is an instance of hope that Śalya will conquer the Pāṇḍavas. Another way of construing the second line is to take आशा बलवती राजन् as a parenthesis and as embodying a general proposition. Man's tendency is to go on hoping against hope till the bitter end. Hope eternal springs in human heart, as a poet says. This tendency, Sañjaya is referring to, when the proposal of installing Śalya in the command of the armies is brought forward.

24 With grim pathos Duryodhana says he already has installed his own self in the command of the armies. The water used for this strange installation is supplied by his tears which are falling in ceaseless flow (अनिवारित सपात येषाम्)'. The idea is Duryodhana does not now much care for a Commander. The only thing he now wants to do is to fight with Arjuna and to kill him or be killed. कर्णा—His soul would secure his embrace with Karṇa when he would be killed by Arjuna.

(Page 143) अस्माकं शोकम् अपनुदति असौ who puts an end to our grief. जन refers to both Bhīma and Arjuna. There is a double meaning in this expression. If Duryodhana killed Bhīma and Arjuna, his grief for his brothers and Karṇa would vanish, as he would then have avenged their slaughter. If on the contrary he himself was killed, then too all his sorrow would be put an end to along with his life. अयथातथम् in a disorderly manner.

26 The stanza is uttered in a spirit of jeering irony, so characteristic of Bhīma. All the epithets used are intended to sting Duryodhana to the quick. They either remind him of his past mis-deeds, or prominently bring before him his present losses.

(Page 144) उपक्षेप something which is thrown near, declaration वाचा व्यवस्यन्ति are operating with the tongue तातेन अम्बया च सह—This has been significantly used Duryodhana asked his charioteer simply to announce his own presence The Sūta, however refers to the presence of Dhṛtarāstra and Gāndhārī purposely If Bhīma and Arjuna had any evil intention, the charioteer felt sure, they would not try to put into practice in the presence of the elders स्वय विश्राव्य नामकर्मणी—The Smṛtis (मनु 2, 122, याज्ञवल्क्य 1 26) lay down that in saluting the elders one should announce one's name Bhīma emends this rule of the Smṛtikāras in order to suit his own purpose of harassing the cunning old monarch

27. It is not clear why Arjuna should precede Bhīma As an elder brother the right of precedence belongs to Bhīma Perhaps, as he has recently killed Karna Arjuna is in haste to wax eloquent over his great feat and outstrips Bhīma To certain extent this was natural यस्य=येन who defied the world in his pride.

28 चूर्णितं pounded, pulverised क्षीब intoxicated It is p p from क्षीब् क्षीबति-क्षीब्यति to be intoxicated अञ्चति bows, pays respects Note the difference between the announcement made by the two brothers The one is poetical and cunningly tries to heighten the importance of the feat by representing the greatness of Karna The other is plain, straight-forward and matter-of-fact. While the one reveals a conscious effort to produce an effect, the other has no trace of it in it The one belongs to a clever politician, the other comes from a simple rough soldier.

(Page 145) सपत्न an enemy It is irregularly formed from सपत्नी सपत्नीव सपत्न Co-wives are generally at daggers drawn Hence, the word, which signifies a co-wife comes to mean an enemy वाचस्पत्य explains the word as सह एकार्थे पतति यतते who strives after an identical object, an enemy

29 ये नृपैः—The monarchs could be said to have dragged Draupadī in the assembly only metaphorically They silently sat there and offered no protest Bhīma considers this implied

consent to the atrocious deed to be as heinous as actually doing the deed itself क्रोधवहौ—This of course refers to Bhīma's anger कृशाश्च ते शलभाश्च insignificant moths The reading कृत is necessarily clumsy येन = यस्मात् since अतिगुरुणि कर्माणि an exceedingly great deed This is said ironically The deed referred to is the same *viz* insult to Draupadī It is difficult to understand the propriety of पौत्रै No पौत्र of धृतराष्ट्र had made himself prominent in offering indignities to the Pāṇdavas Bhīma apparently wants to hold Dhṛtarāṣṭra responsible for all his kith and kin The idea of Bhīma is Since you, O father, allowed in your presence all those misdeeds, it is proper you should be made acquainted with their logical consequences also

30. Bhīma's words are too much for Duryodhana. He now grows defiant अस्मिन् वैरातुबन्धे in this formation of hostility Duryodhana means to say that all those kings, whom Bhīma refers to as having perpetrated the crime of dragging Draupadī, had nothing to do with that incident which was the cause of hostility He alone was responsible for the deed and had every right to perform it, because Draupadī was his slave, won in gambling Bhīma, therefore, had little reason to be proud of the slaughter of those more or less innocent monarchs His pride in fact was most improper before he conquered him *viz* Duryodhana In the last line we must understand a काकु Note that the use of the gerund अजित्वा is grammatically incorrect For, the subject of अजित्वा is भीम and that of the second verb is दर्प (we have to supply वर्तते after दर्पः) In order to make the use justifiable we must supply स्थितस्य after अजित्वा

31 Construe कर्मणा (अप्रियाणि कर्तुं) शक्त न (सन्) एष वाचा अप्रियाणि करोति This cool remark of the politician Arjuna is more insulting and humiliating than the out-spoken defiant utterance of Bhīma

32. विशस् to butcher, to slaughter कटुप्रलापिन् you who talk such bitter things! Duryodhana's words in stanza 30 stung Bhīmasena, for their defiant insolence apart, they had truth in them गुरु refers to Dhṛtarāṣṭra Bhīma feared that with his well-known doing fondness for Duryodhana, Dhṛtarāṣṭra might prevent him from killing his son on the

spot Otherwise he would have done it That Dhṛtarāstra had not said anything which could be construed into his desire to intervene is no objection against this interpretation For Bhīma knew well the nature of the old monarch and he also realised that even his very presence acted as a deterrent, for after all he was a guru The reading गुरु न कुरुत clearly appears to be an emendation, made in order to include 'Gāndhārī But this is unnecessary The explanation of गुरु as Arjuna, even in the sense of a respectable man, is absurd Apart from the initial impossibility of making the word guru to mean Arjuna, we know Bhīma was a man who would have cared a button for Arjuna's intervention, if he had really meant to kill Duryodhana then and there मददप्रेण निर्भिद्यमानानि अत एव रणितानि अस्थानि यस्य. Bhīma means as he would break the bones of Duryodhana's body with his mace, they would produce a crashing noise The reading मत्कराम् (my palms) is not so good Bones could not ordinarily be shattered by strokes of palms and they would not produce a crash if dealt with in this manner It may, however, be argued that मत्कराम् has special propriety here, because Bhīma does not expect to fight a mace-fight there, but will crush Duryodhana by merely battering him with his fists

33 शोक नयनसालिलैः परित्याजितोऽसि you were made to give vent to your sorrow by means of tears त्यज्, मुच् and मृद् and some other roots are considered to be द्विकर्मक in the causal Thus दुर्योधन शोक त्यजति primitive, दुर्योधनं (not दुर्योधनेन) शोकं त्याजयति causal, दुर्योधन शोकं त्याज्यते passive of causal See R 15 88 and 17 3 Bhīma means The reason why you were spared so long even when I was angry was to inflict on you the humiliation of having had to shed tears in grief like a woman and of having been made the witness of your brother's slaughter. Otherwise I could have killed you long ago

34 मम गदया भिन्नानि शानि वक्षसः अस्थानि तेषां वेणिका मालिका सा एव भीम भूषण यस्य having a frightful decoration in the form of a series of chest-bones fractured by my mace

(Page 147) यद्येव नात्र etc This sentence is ironical Bhīma laughs sarcastically before he utters it It means I know what importance to attach to your words, No reliance can be placed

in them. Another way of construing the words is 'Yes, you are not to be disbelieved. My relatives will certainly see me in that condition. Then interpret मदगदा etc. as मम दुर्योधनस्य, गदया त्वद्गदया भीमगदया इत्यर्थः, 'भिन्नानि चूर्णितानि यानि वक्षोऽस्थीनि तेषां वेणिका मालिका समूह इत्यर्थः सा एव भीम भूषणस्य मद in the compound is to be construed with वक्षोऽस्थीनि and गदा is to be understood in the sense of Bhīma's mace. The idea is Bhīma says his relatives will see him decorated with Duryodhana's bones broken by his mace. There are serious objections against this interpretation. (i) सुप्तम् cannot be construed favourably to Bhīma. The sense of 'lying asleep' or 'lying at ease' will not do. Why should Bhīma lie on the battle-field after killing his adversary? (ii) It is absurd to speak of Bhīma as being decorated with Duryodhana's bones. Bhīma will surely smear his body with Duryodhana's blood. But are we to suppose that he will have a garland of Duryodhana's bones also? It is, however, perfectly right to speak of a man decorated with *his own* bones. For they lie crushed in his own body in death. (iii) The following words of Bhīma are opposed to such interpretation. तथापि (but) introduces something which is different from the previous statement. This second interpretation of 'यद्येव etc.' must, therefore, be rejected. तथापि—Duryodhana has talked of killing Bhīma 'ere long (न चिरात्)'. Bhīma says, 'You may or may not succeed in this. But I tell you what is going to happen just in the near future (प्रत्यासन्नमेव)'. Bhīma is contrasting to 'प्रत्यासन्नमेव' with Duryodhana's 'न चिरात्'. If this 'प्रत्यासन्नमेव' turns out to be true, the question of Duryodhana's 'न चिरात्' does not simply rise at all.

35 ऋणा पश्यताम् is a genitive absolute. त्वं मुख्यः यस्य तादृशः यद् भ्रातृणां चक्रं समूहं तस्य उद्दलेन (mangling) यद् गलद् असृक् (blood) तदेव चन्दसं तेन. Note that reference to the blood of the other brothers is only metaphorical. Bhīma was going to smear his body the next day with the blood of Duryodhana alone.

आक्रान्तः captured, made his own. Why Paraśurāma has been specially selected is not clear. We think the author chooses him more for rhyming with अभिराम than for any other significance. As the expression stands we may say that the fame which Paraśurāma achieved by killing his enemies in

revenge for the murder of his father is specially alluded to तापित subjugated, brought under sway.

86 आत्ता relatives वह्निषात्-सात् is added in the sense of 'making over to,' according to 'तदधीनवचने पा 5 4 54 (साति स्यात् कृत्वस्तिभि सपदा च योगे । राजसात् करोति । राजसात् सपद्यते । राजाधीनमित्यर्थः । सि कौ) अश्रुभि उन्मिश्रम् mixed with tears मार्गन्ताम्-मार्गं (मार्गति to search for), belonging to the first conjugation, is generally Parasmaipadīn. But its use in the Ātmanepāda is not quite unusual. Note 'आत्मोत्कर्षं न मार्गेत परेषा परिनिन्दया । स्वगुणैरेव मार्गेत विप्रकर्षं पृथग्जनात् ॥' In fact according to चन्द्रव्याकरण all roots can take either Pada 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभय पदम्' गहने in the thick mass or crowd. The last line contains a fine conceit and is an excellent example of सहोक्ति. This stanza is important, because it gives us an idea of the methods of ancient warfare. The battle, it would appear, stopped at night and then people found out their dead relatives and burnt them and offered them obsequial water.

37 युष्मान् विजेतु शील यस्य capable of conquering you प्रौढम् prominent, magnificent अनवजितश्च न्यस्तहेतिश्च तस्य who laid down his weapon, (though) unconquered हेति *m f* a weapon, a missile शिक्षावान् who has had good training प्रत्युपगमनेन by rising to ~~reserve~~. विरागम् disaffection

38 अभ्यमित्रम् (अमित्राणां अभि) आपतित is proceeding against the enemies. It was improper on the part of Aśvatthāman to utter this stanza. He did not know the rule 'De mortuis nil nisi bonum'. The snub he receives from Duryodhana in the next stanza is consequently well-merited साम्यसूयम् with indignation.

39 That Duryodhana should so bluntly refuse the somewhat patronising offer of services from Aśvatthāman even under the present circumstances testifies at once to his proud nature and his fast friendship for Karna. किल shows अक्षि or disapproval.

कथमपि Aśvatthāman is surprised to find Duryodhana so fast in his friendship for Karna. He quits him, therefore, in dissatisfaction.

40 परिवदति reviles This is another stanza proving once more Duryodhana's devoted constancy of friendship for Karna.

41 स्तन्यम् (स्तने भवम्) mother's milk. क्षौमेम् linen garment विवर्तनम् rolling. शोक^१ refers to grief for his friend Karna, which was augmented (स्फीत) by the death of his younger brothers. There should be no ambiguity about it owing to the proximity of अतिप्रणयात्, which also refers to Karna. विवृत वचन यस्य whose words were offensive. Both in this and the following stanza Dhṛtarāstra is appealing to the heart of Aśvatthāman and urging him on to do his best. He apparently hopes still that Aśvatthāman would be able to kill the Pāṇdavas. 'Āsā is Bala-vati no doubt in human breast'. Note that the reference to Aśvatthāman's childhood contained in this stanza is not supported by the *Mahābhārata*. The poet invents it for the sake of dramatic effect. For, we know that when Droṇa went to Hastināpura, Aśvatthāman had passed the stage of extreme childhood alluded to in the stanza.

42 यत्=यथा how वितथेन by means or a falsehood viz. the false news of your death. तादृश is genitive sing., 'Of such a personage as Droṇa'. साग्रामिक रथम्—It is now evening and there is no propriety in ordering the military chariot to be brought. For, as we have seen the battle did not continue in the night. That is why Dhṛtarāstra asks Duryodhana to accompany him to Śalya's camp. This intention of going to Śalya's camp is suggestive of the fact that Śalya would be the next Commander-in-Chief. We may find some propriety in Duryodhana's ordering his military chariot to be brought. Perhaps he wanted to go to the field of battle and have a last look at his friend Karna who was lying dead there.

ACT VI

1 The three metaphors used in the first two lines of this stanza are exceedingly appropriate and serve to indicate well the nature of warriors concerned Bhīṣma with his unfathomable bravery is aptly identified with the great ocean Droṇa with his burning heroism stands for fire Karna with his malicious and vindictive disposition is properly a serpent Symmetry would require a metaphor for Śalya also and a critic would not be wrong if he found प्रक्रमसङ्ग in the stanza कथमपि appears to have been specially used in the middle of the line so as to be capable of being construed with both the preceding and the following clauses It suggests the great difficulty the Pāṇḍavas found in vanquishing these two warriors निर्दित means either happy or ended 'स्वास्थ्ये नाशे च निर्दिति' वैजयन्ती The latter sense is here intended But the word is not appropriate The metaphor of the fire requires the word निर्वाणि आशीविष (आद्या विष यस्य who possesses poison in his fang) and भोगी are synonyms and mean a serpent The use of both the words proceeds from the author's carelessness The expression is somehow justified by taking the first word as an adjective, the whole meaning a venomous serpent रभसात् through rashness स्वल्पावशेषे—This refers to the slaughter of Duryodhana, which alone remains now to complete the victory of the Pāṇḍavas वाचा refers to Bhīma's declaration of his vow to the effect that he would kill Duryodhana that very day or would himself commit suicide जीवितसशयम् danger of life Yudhiṣṭhira's idea is Perhaps Bhīma may not be able to find Duryodhana that day He will then have to commit suicide Yudhiṣṭhira will also follow suit in accordance with his own vow (see v 7) The other brothers are also very likely to follow them in death.

(Page 153) पाञ्चाल्या इति—Draupadī means to say that as the vow was taken for her sake, it was really she who had thrown them all in danger of their life ननु मया—Yudhiṣṭhira points out it is really he who is at the bottom of the whole mischief For, if he had not indulged in gambling, no calamity would have befallen them अपर्युषिताम् (अ + परि + उषित p. p from वस्) not standing overnight,

not standing over till the next day, which must not be left unfulfilled overnight, but must be accomplished on that very day. The reading प्रणष्टस्य is evidently a scribe's error for प्रनष्टस्य, for Pāṇini's rule viii. 4. 86 forbids the chance of न to ण in the case of नश् उपलभ्य to be construed with प्रणष्टस्य. Duryodhana disappeared on learning such a vow of Bhīma.

(Page 153) पटुना पटहरवेण व्यक्ता घोषणा येषाम् who make their proclamation (of duty) to the loud beat of drum. It is difficult to understand the propriety of this adjective. What was the necessity of proclaiming by the beat of drum that these ministers were appointed for searching Duryodhana out? समन्तपञ्चकम् (समन्तात् पञ्चकं निहतक्षत्रियरुद्धदपञ्चकं यस्य) is the same as the celebrated Kuruksetra and is so called because round about it Paraśurāma had filled five pools with the blood of the Kṣatriyas in olden days.

2 दाशा fishermen कक्षेषु in forests क्षुण्णानां (p p from क्षुब्ध क्षुण्ति to trample upon) वीरुधा लतानां निचयेषु समूहेषु परिचयं येषाम् who are familiar with (the appearance of) cluster of creepers (when they are) trampled upon स्वपरपद्मविदः able to distinguish between their own and others' foot-prints रन्ध्रेषु अभिज्ञा acquainted with caves सिद्धानां व्यञ्जनं येषाम् who put on the badge of ascetics. Note 'तीर्थाश्रमसुरम्याने शास्त्रविज्ञानहेतुना । तपस्विब्यञ्जनोपेतौ स्वचरे सद् सवसेत् ॥' हितोपदेश 3. 35, also कामन्दक 13. 27 प्रतिमुनिनिलयम् (मुनिनिलये मुनिर्निलय इति) is an अव्ययीभाव compound.

3. शङ्कितम् (suspiciously) is used adverbially मदिराविधेया slaves of wine, under the complete influence of wine. To complete the sense of the second half supply ते प्रदेशा ज्ञेया. The directions for finding out the whereabouts of Duryodhana contained in this, and the preceding stanza are very appropriate. They reveal the author's close observation of the world in general and of human nature in particular.

(Page 154) पाञ्चाल or पाञ्चालक is a general term and means an inhabitant of the Pāñcāla country. Here a particular individual appears to have been meant कथं समरगोचरो etc --Draupadi's feverish anxiety for the safety of her lord is well brought

out in this small sentence. अन्यथा otherwise i. e. other than the truth, an untruth.

4 The stanza represents what happens in the domain of love even in our ordinary life. The sentiment is akin to Kālidāsa's famous 'अतिस्नेहः पापशङ्की.' Ś. iv. When the fate of some one very dear to us is concerned, we become anxious even without any cause. We know the person is sure to come out successful in the trial, we are aware of his capacities to cope with the situation, yet we become doubtful about the result. This was what happened in the present case. Yudhishthira knew Bhīma's strength of arms, yet actually when the question arose of a conflict with Duryodhana, he grew dubious about victory. Such apprehension is only an index of the intense love we have for the person in question. The first line contains a general proposition विषयाद्विनापि even without a cause अपि is even better construed with उरविक्रमस्य (of great valour). This shifting need not cause any concern; it has sometimes to be done in construing stanza. Yudhishthira means that the apprehension which arises without any cause is not a sign of weakness. For it is found even in the case of उरविक्रम people. One need not fight shy of the suggestion which the first half gives rise to viz. that Yudhishthira speaks of himself as उरविक्रम. As a Ksatriya he had every right to style himself so. Moreover this indirect way of praising oneself is *hog no* means a defect in character. Vide Ś. 1. 21 विवेकपरिमन्थरताम् dullness of judgment, inability to judge correctly. If the man is able to form correct judgment, he will not grow apprehensive. But affection deprives him of this power of discrimination at all.

5 न प्राणानां क्षयः refers to the danger to the life of even all the Pāṇḍavas in the event of Bhīma's defeat. अथवा changes the previous thought. Yudhishthira now shakes off his apprehension.

6 स refers to Duryodhana आकर्षणे क्षमः (who proved himself to be) capable of pulling. बध्यते punningly stands for वध्यते also, on the authority of 'रैल्योर्द्वैल्योश्चैव शसयोर्बिबयोस्तथा । वदन्त्येषा च सावर्ण्यमिलकारविदो जनाः' and is then to be construed with सः केशपाशः बध्यते स च वध्यते. This use of बध्यते for वध्यते does not necessarily point to the author's being a वज्जीय. For, though in Bengal the intermix-

ture of व and ब is usual, we know that this is a common enough device in the use of श्लेष, whether the poet lives in Bengal or elsewhere. The expression आकर्षणक्षम is not happy. First, क्षम used for प्रगल्भ, the sense here intended, is unusual. Secondly, Duryodhana had not proved himself to be आकर्षणक्षम. For, Duśśāsana had dragged her hair. So the expression must be understood metaphorically. Perhaps a better way is to take आकर्षणक्षम to refer to Bhīma. And he *viz.* Bhīma is capable of pulling it (in the process of trying it into a braid). No other man may now touch Draupadī's hair. It is only Bhīma who can do so.

(Page 157) अस्ति marks the beginning of Pāncālaka's story and has no special sense. गान्धारराज एव शलभ. This refers to शकुनि. The reading गान्धारराजकुलशलभे (राजकुलमेव शलभ) is not good. In order to explain it we must either suppose that there were many other members of the Gāndhāra royal family fighting and that they also were killed by Sahadeva, or say that the slaughter of Sakuni meant the ruin of the Gāndhāra family. The first supposition is opposed to the context, which is obviously intended to refer to the death of the principal warriors only. The second alternative is far-fetched. नितराम् आक्रन्द येषाम् loud in their lamentations. सेनापति refers to Śalya and Śakuni. रिपुबलपराजयेन उद्धत (haughty, fearless) बलिग (lit galloping; here, movement) यासां तां, विचित्रपराक्रमेण आसादिता (overpowered)-विमुञ्जा (flying) अस्य यामि ताश्च, तासु

(Page 157) अनासादितवन्तौ is bad Sanskrit for न आसादितवन्तौ. Compare above 'यत्स्थाना भानुमती' in p 30. The technical defect in such cases is called अविमृष्टविधेयाशत्व. मादृशे मृत्यवर्गे is an unjustifiable instance of एकदेशी अन्वय. मादृश goes with मृत्यु alone. बीभत्सु means Arjuna. In the Virāṭaparva Arjuna thus explains his name 'न कुर्यां कर्म बीभत्सु युध्यमानः कदाचन । तेन देवमनुष्येषु बीभत्सुरिति मा विदुः ॥ 43 31.' जलधरसमये निशाया सचरिता या तडित तासां प्रकर इव पिङ्गलै, reddish-brown like a succession of lightning flashes playing in the night of the rainy season. आदीपय् to brighten. यत्किञ्चनकारिता do-anything-ness, wantonness, perversity. सविदितः कुमारस्य मारुते who was well-known to Prince (Bhīma), the son of Wind. Or we may take सविदित in the sense of सविदित सवेदन (definite information) अस्ति अस्य । सविदित + अच् मत्वर्थीय. In this way कुमारस्य

मास्ते is to be construed with अन्तिकमुपेत्य This is J's way and is equally good प्रत्यग्रविशसितै (with the recently killed i.e. with the blood of the recently killed) मृगै (deer or beasts) लोहितानि (red) चरणौ निवसनं च यस्य श्वासेन प्रस्ता अत एव अर्धश्रुता ये वर्णा ते अनुमेयानि पदानि यस्याम् The man apparently ran to give Bhīma the information he had obtained He was, therefore, breathing heavily Half his syllables were consequently lost in his gasping So the word which he actually said had only to be inferred by means of the half heard syllables पदपद्धती lines of foot-prints स्थलमुत्तीर्णा is found to have returned to dry land The man reported that two tracks were clearly imprinted on the bank of the lakes as going thereto One of these was seen to return, but not the other The information was exceedingly valuable, for it meant that Duryodhana had entered the lake Some one accompanied him to see him do so This some one of course returned Who this someone was Bhaṭṭa Nārāyaṇa does not tell us It must have been one of the three, Kṛpa, Kṛtavarmaṇ and Aśvatthāmaṇ, who also had disappeared with Duryodhana.

(Page 158) सलिलस्तम्भनीं विद्याम्—This is a mystic art by which one is able to make the waters stop its usual operation The tendency of water is to enter the openings of our body and stop our respiration By means of this art one is able to paralyse this tendency with the result that one can move in water as freely as one does on land Duryodhana knew this art सरसी a lake सकलासु दिक्षु (वर्तमानेषु) निकुञ्जेषु पूरितम् अतिरिक्तं च यथा स्यात् तथा so as to fill the bowers on all sides and overflow (the banks) This and the following two compounds are used adverbially उद्भ्रान्त frightened away त्रासोद्धत grown wild in terror

7 Bhīmasena is here pointing out the contrast between Duryodhana's noble birth and his past haughty action on the one hand and his present mean behaviour on the other The purpose is of course to put him to shame and force him to come out जन्म व्यपदिशसि claim birth माम्—The idea is he who looks upon me, who am intoxicated with etc., must needs be prepared to fight with me and avenge Dussāsana's death, and not lie in mud so ignobly मधु and कैटभ were two powerful

demons who had proved more than a match even for Viṣṇu, but who, however, were ultimately killed by means of an artifice. In old times Duryodhana's hauteur was so excessive that he did not hesitate to act arrogantly even towards Hari, the destroyer of the powerful demons, Madhu and Kaitabha. But to what depth has he sunk now!

8 उपशमितप्राय well-nigh extinguished. प्रमथ्य (forcibly) goes with हत in हतपतिषु. This is another instance of an awkward एकदेशी अन्वय ओन्मुक्तै disorderly (प्रउद्) loosened. The idea is Draupadī's wrath is now almost removed—it will be completely removed when Duryodhana is killed, because Bhīma has killed all the other Kauravas and cause the braids of hair of their wives to be loosened. Vide Buddhimatikā's words on Text p 20 खवद् असृक् the blood flowing अस्त cast off. The idea is you were known to be excessively proud (मानन्व) But apparently you have cast off your pride without doing anything to avenge the death of your brother, दुस्संसासा.

(Page 160) ततश्चैव भाषमाणेन—This speech of Pāṇḍālaka appears to be an interpolation. It tells us nothing new, but repeats what has already been said viz. Bhīma's violently agitating the lake अवतीर्य has no propriety. Bhīma surely must have descended into the lake already when he agitated it before अतिमैरव आरव यस्मिन् कर्मणि यथा तथा भ्रमित. वारिसचय यस्मिन् कर्मणि यथा तथा so as to cause the water to whirl round with an exceedingly terrible noise.

9 कोप एव दहन कोपदहन, कोपदहन उग्रविषमिव कोप...विषम्, तस्य स्फुलिङ्गाः, उद्भूताः कोप ..स्फुलिङ्गा यस्मात् from whom proceeded sparks of the fire of his anger, which resemble a deadly poison. We have here a confusion of metaphor and simile. Anger is identified with fire. This is a metaphor common enough. In conformity with it we have the words स्फुलिङ्ग and उद्भूत. But what purpose Bhaṭṭa Nārāyaṇa has in view in bringing in the further simile of deadly poison he alone knows. This simile in fact spoils not only the metaphor in this compound but also the principal simile in the stanza. According to this latter the following are compared सर-क्षीरोदधि, भीमभुज-मन्दर, वेङ्गन-सुमयन, उर्वीर्यन-काण्डक. Symmetry would require Duryodhana's anger to

be compared with the fumes of the posion But Bhaṭṭa Nārāyaṇa has spoiled the beautiful simile by introducing the metaphor of fire, which in its turn is vitiated by the other simile engrafted on it आयस्त massive, powerful.

(Page 160) माधु—Yudhishthira is able to appreciate the Ksatriya spirit displayed by Duryodhana करयुगलेन उत्तमिता (held up, balanced) इत्थं च तोरणीकृता (turned into an arch) भीमा गदा येन As Duryodhana emerged from the water, he held over his head in both his hands his terrible mace, which consequently looked like an arch over his head This was perhaps to avoid a possible blow from Bhīma while coming out प्रलीनम् concealed प्रकाशं (used adverbially) लज्जमान feeling ashamed in the daylight पातालम् the nether world (Page 161) आर्षीनश्च कौरवराज - This picture of Duryodhana is exceedingly pathetic As observed before, Bhaṭṭa Nārāyaṇa is at his best in pathos पर्याप्ता समराय equal to the fight

10 सुयोधम् easy to fight with दशित clad in armour, mailed दश (armour) संजात अस्य अस्यान्विताम् indignant

परस्परयो क्रोधेन अधिकक्षिप (taunt, censure) यस्मिन् ईदृश य परुष-वाक्कलह (an altercation of harsh words) तेन प्रस्तावित (commenced) घोरस्त्यागं याम्याम् Before they actually came to blows, warriors generally hurled accusations at each other in harsh language विचित्राविभ्रमेण भ्रमिता whirled round in wonderful revolutions (Page 160) अभ्युदयोचिता समारम्भा ceremonies appropriate for (occasions of prosperity

12 कवरीबन्धे क्षण करोतु let her hold festivity & rejoice at the (near prospect of the) tying of her braid आजौ परिपतति advances to battle Supply प्रत्यासन्ने सति after कवरीबन्धे This second half suggests that the valour of Bhīma is as great as that of Paraśurāma The figure is दीपक

आदेश command Pāñcālaka utters this sentence, because he observes there lurks behind Draupadi's words a suspicion as to whether Kṛṣṇa was not being carried away by his affection in thus halloing before he was completely out of the wood.

(Page 163) देवकीनन्दनस्य बहुमानात्—Yudhishthira is by this expression trying to throw the responsibility of commencing festivities before actually learning the news of Bhīma's victory on the Lord सविधानां पुरस्सरा leaders among masters of ceremonies अन्तर्वरिणः chamberlains प्रभञ्जनस्य मरुतः अपत्यम् पुमान् प्राभञ्जिनः the son of Wind

(Page 164) अनुक्तहितकारिता disposition to do things beneficial to or liked by (the master) without being bidden यदि माद्रीमुत्तयो —Draupadi of course suggests by this that Yudhishthira and Arjuna would also have been able to fight with and kill Duryodhana. However, in the heart of her hearts she knows the real value of these two before Duryodhana in a macefight. But it was improper to speak out the whole truth in the presence of Yudhishthira. (Page 165) समर प्रतिपत्तुम्—Yudhishthira means that to none of Pāṇdavas is Duryodhana really able to offer battle. Draupadi's fears are thus unfounded. Note that this is merely an idle brag. Everybody boasts of his strength in this drama, as we have seen. Yudhishthira has therefore his own share. We may pardon him especially because he is at present in his wife's presence. It is not right that Draupadi should have a low opinion of at least two of her five husbands. So Yudhishthira says all of them are equally powerful. But the clever lady is probably laughing in her sleeve. शङ्के I expect, I anticipate. The author was probably nodding when he put down this word. In view of Pāṇcālaka's definite statement that Duryodhana elected to fight with Bhīma, this 'I expect,' looks absurd. We must therefore bluntly put शङ्के = शङ्कितवान् (I did expect, I did anticipate), which by the way is almost like putting black equal to white.

13 उद्गूर्ण (p p from उद् = गुरुते) raised aloft कृतहस्तता deftness of hand, dexterity सीरिन् is Balarāma, because he carries a सीर or a plough as his weapon. Both Bhīma and Duryodhana had learnt the art of mace-fight from Balarāma.

(Page 166) क्षुन्मात् hungry. It is really surprising how the chamberlain reports the guest to be hungry. But the guest himself says that he is thirsty. There is again no reference in what follows to his hunger.

चार्वक as a friend of Duryodhana figures in the Mahābhārata But his part there is different The scene is Bhaṭṭa Nārāyaṇa's own invention ससुदाचार formal courtesy, etiquette (Page 167) मृद्धार a pitcher पानभाजनम् drinking bowl उदन्या (उदकस्येच्छा) thirst (Page 168) वृत्त तत् that is already over This small sentence means so much It indicates the death of Bhīma Yudhiṣṭhira and Draupadī rightly faint away

14 अस्मिन् पदै सदिग्ध एव (सति) while this word (वृत्तम् over) yet remains ambiguous दुःखमास्ते experiences agony. The idea is the demon's word वृत्तम् has some ambiguity about it It may perhaps mean that the battle between Bhīma and Duryodhana was over, not necessarily because Bhīma was killed, but perhaps because something came in the way of its continuance. If Yudhiṣṭhira once knew the truth regarding his brother's death, he would commit suicide and be subject to grief no longer.

15 एष क्षण मया दत्त this moment I have assigned i.e. I am quite prepared

16. गुर्वौ गदयो घोर ध्वनिर्यस्मिन् which was marked by a dreadful noise created by the huge maces प्रियशिष्यतामालम्ब्य relying on the fact of Duryodhana's being a favourite pupil i.e. actuated by love for his favourite pupil प्रतिकृतिं गत took his revenge

(Page 171) जटासुर, बक, हिल्मिन्व and किर्मार were demons killed by Bhīma. सौगन्धिक was a lotus of celestial fragrance At the request of Draupadī Bhīma brought such lotuses from Kubera's garden and thus pleased her.

(Page 171) समग्र यथा तथा सगलितम् which had copiously fallen आतृवधशोकात्—The idea is If Arjuna had elected to fight with his Gāṇḍivā, he would surely have killed Duryodhana But he was so much overpowered by grief for his brother Bhīma's death, that he really cared not much for success, but somehow wanted to put an end to his existence And no better way of doing this could be found than to fight a mace-duel with Duryodhana प्रत्यग्रस्य (fresh) क्षतजस्य छटया (mass, quantity), चर्चिताम् (smeared) अमिता या गदा तस्या झकारेण (whiz) मूर्च्छित (intensified) गम्भीरवचनानां ध्वनि यस्य In grave tones

Duryodhana challenged Arjuna to fight. The gravity of his words was heightened by the whiz of his mace which he whirled round and round. वृतायस्ते अजुज is one more instance of careless writing. What is meant is तृतीय पाण्डव. अतिप्रयत्नात् because as the demon suggests Kṛṣṇa would not readily leave his friend to such cruel fate.

(Page 172) मच्छरीरस्थिते विच्छेदे कातर so apprehensive of the break in the good condition of my body. This adjective logically follows the preceding. It would appear in the troublesome days of their forest life Bhīma always showed himself to be particularly attentive to Yudhiṣṭhira's comforts.

17 दुरोदरम् (दुष्ट उदर यस्य) pregnant with evil, gambling. दुरोदरं च तद् व्यसनं च तद् विद्यते यस्य. The objectionable nature of such compounds has already been pointed out. दुरोदरं व्यसनं यस्य स दुरोदरव्यसनं would have expressed the same sense. The reading सीदता (stooping low, accepting a humiliating position) for सा तदा is not good. सा तदा vividly recalls the former occasion and is much more forcible. Besides the idea of सीदता is already expressed by दासता अङ्गीकृता समद बलेन—*Vide* above pp 23-24. The adjective is significant and heightens Bhīma's sacrifice. The sentiment in the second half of the stanza is very pathetic.

(Page 173) महाराज किमेतद्वर्तते—This sentence contains a world of meaning. Kālidāsa may well be proud of this. Compare his ' किं बीजयतो मा सख्यौ ' Ś. III. By its very silence the sentence so eloquently proclaims how under the weight of the really unbearable sorrow at Bhīma's death, Draupadī had almost turned insane and could not understand what all that was about.

(Page 173) किं नाम वैपरीत्यम् what possible (good) change, contrary to usual nature. The reference is to the popular belief that a person, who dies prematurely, generally develops extraordinarily good nature just before his death. The good acts he performs are generally a warning of his approaching end, though then we do not take them to be such. Note that for this belief there is really no foundation in truth. All this is the work of affection. What happens is that when a man dies we generally

remember and brood upon and magnify his good points only with the result that they appear to us to mark a change from his usual disposition

19 करद one who pays tribute करदीकृत् (made to pay tribute) is a loose use of च्चि Ordinarily a man may become puffed up after having brought the entire earth under subjection But Bhīma blushed at the feat, because he thought it was not big enough to be proud of सूदताम् the position of a cook विनश्चर (वि + नश् + the suffix वरच्) perishable, who was soon to die

कृष्णाग्रज and सुभद्राभ्रात are significantly used Kṛṣṇa had great partiality for the Pāṇḍavas At least in the capacity of Kṛṣṇa's elder brother Balarāma should have shown them some consideration. Then again Subhadrā was his sister He therefore, should not have done anything that brought her husband in danger of life

20 ज्ञातिप्रीति love for relatives (viz the Pāṇḍavas) क्षत्रियाणां वर्म —This required Balarāma to remain perfectly neutral when the two warriors were fighting But he broke his neutrality by clandestinely making a sign to Duryodhana The second half means I can understand your holding the balance even between your two pupils, Bhīma and Duryodhana, though the above consideration should really have inclined you towards the former But what I cannot understand is your showing partiality towards Duryodhana, which, Yudhiṣṭhira says, was as good as showing yourself averse to me luckless as I am

(Page 175) अतिसघत्से decervest The idea is when you faint, you feel no pain You thus get rid of it, while it torments me बभ्रातु नाथो—Draupadī's speech shows traces of a mind seriously disordered by sorrow With all her previous history before our mind's eye, her present pathetic condition excites our pity and our sympathy, as no other character in this drama does

(Page 176) क्षत्रधर्मे मतु बभ्रन्—This suggestion of Draupadī is well worthy of an excellent Kṣatriyā If Yudhiṣṭhira had acted upon it as he should have done and looked likely, the mischievous plot of Cārvāka would have been laid bare The demon, therefore, as we shall see, induced him not to do so सविभाग. distribution In distributing things, we give them to the various persons concerned So that वित्तसविभागेन = by giving her pyre

21 पाटलाङ्गी red all over ; lit having its body red Construe
अर्जुनेन यद् अयं कृत, तदेव ममापि हि श्रेय । जयेन कृतम्

(Page 177) सुस्निग्धम् lovingly-kindly

22 The stanza represents the fundamental defect of the Hindu character which dates right up from epic times viz the tendency to raise private grief and affection over every other consideration When Yudhishthira expressed himself ready to fight with a maṭe with Duryodhana and thus seek his death in a true Kṣatriya fashion, Cārvāka was naturally alarmed. If Yudhishthira merely desired to accomplish his death and cared not much for victory, Cārvāka argued, what was the propriety in going to the field and in actually hearing another unpleasant news viz that of Arjuna's death ? He could as well kill himself anywhere, here for example by entering the pyre in Draupadi's company This had the desired effect on Yudhishthira But the Kañcukī intervened and pointed out to him the extreme impropriety of abandoning his duty as a Kṣatriya, which required him to fight with the killer of his two brothers and try to avenge their death The only answer Yudhishthira makes to this timely reminder of the Kañcukī is that it would be impossible for him owing to the vehemence of sorrow to be able to see Bhīma and Arjuna struggling in death on the field and their enemy triumphant by their death This means in consideration for his private grief he abandons his duty as a Kṣatriya. The second line contains a reference to two prominent exploits in the career of Bhīma and Arjuna - वित्तेशपुर—This refers to the bringing of the Saugandhika lotuses, which grew in lake outside the city of Kubera Bhīma had to fight with and kill thousands of Yakṣas before he was able to take the lotuses away. शक्रपुर—This refers to Arjuna's feat in killing the demons called निवातकवच, who on the strength of boon from Brahmā, had become दुर्जेय to the gods Arjuna went to Indra's capital, learnt from him certain missiles and killed these demons at his direction

(Page 79) विषम शङ्खनिर्घोषः fearful blast of a conch This apparently belonged to Bhīma and proclaimed his victory over Duryodhana अपरमत्रियम्—This means the death of Arjuna

23 ,Construe—येन मुञ्जयोर्बलेन झुतै सह निर्वाहिता आसि This

refers to another wonderful feat of Bhīma's physical strength. When the house of lac was set on fire at night, Kuntī and the other Pāṇḍavas could not walk rapidly owing to the fear and loss of sleep. Bhīma literally carried them all on his own body. Read 'तेन निद्रोपरोधेन साध्वसेन च पाण्डवा । न श्रेकु सहसा गन्तु सह मात्रा परतपा । 25 भीमसेनस्तु राजेन्द्र भीमवेगपराक्रम । जगाम भ्रातृनादाय सर्वान् मातरमेव च ॥ 26 स्कन्धमारोप्य जननीं यमावद्धेन वीर्यवान् । पार्थो यहीत्वा पाणिभ्या भ्रातरौ सुमहाबल ॥ 27 उरसा पादपान् भञ्जन् महीं पद्भ्या विदारयन् । स जगामाशु तेजस्वी वातरहो वृक्रोदर ॥ 28' म मा आदिपर्व 161 The last line of the stanza is very pathetic

(Page 180) पौण्ड्रकुलवृहस्पति—Each of the Pāṇḍavas had some speciality about him. Thus, Yudhishthira was noted for piety, Bhīma for physical strength, Arjuna for skill in archery, Nakula for personal beauty and Sahadeva for wisdom. That is why the last is called Brhaspati, the preceptor of the gods, who always serves as an upamāna for wisdom. सकल कुरुकुलमेव कमलाकर (a lotus pond) तस्य दावानल. The Kuru family (understood in the wider sense so as to include the Pāṇḍavas also) is the pond. The members of the family are the lotuses in the pond. Yudhishthira is the conflagration. When the entire forest is burnt by the fire, the lotuses in the small pond naturally die. अप्रतिकुलम् never going against my desires सततमाशंसनीयम् who always deserves to be blessed. असमूढम् not losing head.

24 Yudhishthira fears that Sahadeva may commit suicide after him. He, therefore, implores him not to do so. This request of course proceeds from affection. दूरेण अल्प far junior. श्रुतम् learning कृतसहजया cultivated and natural. Sahadeva was naturally intelligent. He had further cultivated his intellect by means of studies etc.

(Page 181) बालिशचरितस्य—It would appear the possession of an exceedingly handsome form made Nakula ever so conceited and often puerile (बालिश) in conduct. He was also hard-hearted, not possessing much of the softness of affection in him. Yudhishthira asks Sahadeva to abide by the words of even (अपि) such Nakula and once more implores him not to follow his track (असत्यद्वी) by committing suicide. It will thus be seen

that the entire message is meant for Sahadeva. This passage has been unnecessarily tampered with. Two reasons seem to have weighed with editors in doing so. First, there appears to be a repetition in the message, if it is considered to have been addressed to an individual. Secondly, if a message to Sahadeva is sent, another to Nakula is considered necessary. Under the incubus of these two ideas tampering goes on. Thus one editor reads ममाज्ञावचने (not found in any other MS or edition) for ममाज्ञया वचने and takes नकुलस्य = नकुलेन. So नकुलस्यापि ममाज्ञावचने स्यात्तव्यम् = Nakula too owes obedience to my bidding. And then the following words are considered to form a message to Nakula. One unknown Andhra copy, we are told, actually thrusts the words तदुच्यता नकुल after this sentence. Now see what meaning we get with these readings. After completing his message to Sahadeva, Yudhishthira remembers that Nakula also owes obedience to his words and sends him a message. But to whom are these words about Nakula's obedience addressed? They are more or less of the nature of a स्वगत. If addressed to the Kañcukī, what is their purpose! It will be seen that these readings make the flow of Yudhishthira's thought extremely awkward. Besides the sense sought to be given to नकुलस्य स्यात्तव्यम् is unnatural. We think, as noted before, that the whole message belongs to Sahadeva and there are reasons, both positive and negative, for this our statement. In the first place the idea that a message to Nakula is also necessary appears to us to be ill-founded. Nakula was rather a self-willed youth, somewhat spoiled by the gift of personal beauty. Besides, he has been definitely described to be stone-hearted. There was thus no cause for Yudhishthira to fear that he would commit suicide after him. A message to him is thus not necessary at all. As for repetition we urge that even if there is, it has a purpose to serve. Yudhishthira wanted by all means to induce Sahadeva to desist from following him in death. A repetition of the same fact would have the effect of more emphatically impressing upon him this advice. But the present repetition is something more than a repetition. Step by step Yudhishthira unfolds his specific request or command, whatever we may call it. He first says 'पितुर्भववारिद', then 'नानुगन्तव्या असत्पदवी' and last 'रक्षणीयं प्रीतिम्.' The first merely suggests the idea of preserving the

body, by particularly referring to the religious purpose for which it is to be preserved, a purpose which from the son's point of view is most important. The second step makes the suggestion more definite, while the third is explicit. While stanza 24 suggests the preservation of the body, stanza 25 points out how this can be done.

25 Sahadeva was a highly intelligent man and his intellect had further been clarified by learning (श्रुतिविद्). He could, therefore, easily find diversion in his intellectual pursuits and try to forget Yudhishthira (अस्मान्) and Bhīma and Arjuna (स्वप्नजौ च). The second half also tells Sahadeva Yudhishthira's opinion regarding the place where he should stay. It will thus be seen that the repetition has, as in the case of Hamlet's madness, a certain method in it. Now even if the latter part is considered to constitute a message to Nakula, some kind of repetition contained in the expression 'नातुगन्तव्या अस्मत्पदवी' and 'रक्षणीयं शरीरम्' cannot be avoided. Further, under our way of construing, the svagata-like awkward passage assumes proper significance. When the three Pārthas would be gone, Nakula would be the principal man in the Pāṇḍava family. It was likely Sahadeva might treat him with disrespect on account of his self-conceited nature. Yudhishthira, therefore, enjoined Sahadeva to give all the respect due to an elder brother and abide by his words. And lastly the words श्रुतिविषदया आत्मबुद्ध्या (च 1. श्रुतिविषदया प्रज्ञया) seem to us to be decisive. They unmistakably point to Sahadeva as the addressee, to whose बुद्धि reference has already been made in stanza 24. It is not possible to refer to Nakula's श्रुतिविषदया प्रज्ञा.

शरीरस्पर्शक्रिया = शरीरस्पर्शेन, क being added स्वार्थे to स्पर्श (from स्पर्श to touch) न कालं हानं यस्मिन् कर्मणि यथा तथा without any loss of time कुलप्रतिष्ठापकम् the perpetuator of the family. The variant नाभिकुले means in the family of her father.

26 In a pathetic way the stanza depicts the working of hope. The great tree of course is the Pāṇḍava family शाखानां रोधेन दिग्गोघनजनकबाहुल्येनेत्यर्थ (the profuseness, abundance) स्थगित (covered) वसुधायां मण्डलं येन स्कन्धे the stem सुसदृशानि यानि महामूलानि

तेषां पर्यन्ते बन्ध यस्य which is hemmed in on all sides by strong roots well worthy of itself कमपि आशाबन्ध कुस्ते is fixing some strange hope जनोऽयम् refers to Draupadī Yudhiṣṭhira calls the hope strange, because it was based on the child in the womb of Uttarā, who has now advanced only four months in pregnancy. The stanza is a good example of अतिशयोक्ति of the 'भेदेऽपि अभेद' kind, which is best instanced in, 'say, 'चन्द्र उदेति,' said when a beautiful woman is coming

अध्यवसितम् refers to the determination of killing herself कुन्ती was the daughter of Śūrarāja, a Yādava chief, and sister to Vasudeva, the father of Balarāma and Kṛṣṇa. She had been given in adoption to Kuntibhoja or Bhojarāja, the son of Śūra's paternal aunt

27 The stanza is intended to bring out all the ways in which Balarāma was related to the Pāṇḍavas. This is done with a view to indicate the enormity of his crime in being the cause of Bhīma's death and consequently of the destruction of the entire Pāṇḍava's family उन्मत्तन मत्तेन वा in a fit of frenzy or under the influence of intoxication Balarāma was noted for his fondness for wine. The combination मत्त-उन्मत्त is of common occurrence. See 'मत्त प्रमत्तमुन्मत्त सुप्त बालं ब्रियं जडम् । प्रपन्नं विरयं भीतं न रिपुं हन्ति वर्मेवित् ॥ 36' भागवत 1. 7, also Manu 8. 67 मागधेयम् = माग, धेय being added स्वार्थे or without any change or addition of meaning, according to the Vārtika मागरूपनामभ्यो धेय'

28 The high-water mark of brotherly affection is reached in this stanza. The intensity of affection that lies behind Yudhiṣṭhira's simple words has only to be read between the lines. Yudhiṣṭhira wants Arjuna not to commit suicide after him. For that purpose he asks Arjuna not to entertain affection for him (मयि च प्रेम न कार्यम्). It must have harrowed his soul when he uttered these words. But he knew well enough that if Arjuna continued loving him with the same intensity, he would surely follow him in death. His only care now was somehow to make Arjuna preserve his body. Not that 'मयि प्रेम न कार्यम्' is only a more powerful paraphrase of 'मयि विरलता नेष स्नेह' of stanza 24 and 'विस्मृत्य अस्मान्' of stanza 25. The reading 'यदि च प्राणिषि तत' spoils the whole beauty of the

stanza 'If you (intend or desire to) continue alive' suggests unmistakably that Yudhishthira desired him *not* to continue alive. But in case he did so, he might go into the forest. According to this reading the message in effect amounts to saying 'Follow me in death' This is surely incompatible with the kind of affection Yudhishthira has for his brother. Some interpret यदि च प्राणिषि as 'If you survive the combat' or 'If you come out victorious from the fight' This is unnatural and inconsistent too in view of Yudhishthira's words 'यदि कदाचित् अर्जुन' क्षात्रपदवीम् the path of the Ksatriyas. Yudhishthira here presents the sight of a man who is whole-heartedly disgusted with the cruel nature of Ksatriya's duty and wants his brother never to follow it again. What has he come to? Pursuing the Ksatriya ideal of revenge, he has seen all his kith and kin destroyed before his eyes. The grief caused thereby is too much for his soft sãttvic nature. He is, therefore, prepared to forego the path. The special reason for giving this advice to Arjuna, now, rather late in the day, when there seemed to be no enemy in sight, was the fear Yudhishthira felt that Arjuna would turn his weapon against Balarãma, who was the cause of this disaster.

(Page 183) अग्निं दृष्ट्वा—Note the fire was now ablaze. Yet nobody had turned his attention to it. Everybody was engrossed in his own sorrow. But we know Cãrvãka must have enkindled it unobserved. See above p 177 उद्धता शिखौ (the rising flames) एव हस्ता etc. The conceit is very fine. हा भगवन्तो The plight of Buddhimatikã reveals a mixture of confusion, pathos and terror. The poor maid does not know what to do and helplessly cries for help राजसूय etc.—These two adjectives show the irony of fate. The same fire, who had in former days been appeased, would now consume Yudhishthira सुगृहीतनामधेय whose name it is meritorious to utter 'स सुगृहीतनामा स्यात् य प्रातः स्मर्यते बुधै' वेदिमध्यसमवा arising from the middle of the altar. It was strange that the fire which gave her birth should now victimise her एष तावत्—Note that, libation of water is offered to three immediate ancestors, पिता, पितामह and प्रपितामह who constitute what is called पार्वण

30 भो is an address to Bhīma तव अस्तु let it remain undivided (to be presently drunk jointly) by you and also by me.

(Page 185) अकृती not blessed enough, or unable Compare '(अनुमरण) न दर्शनोपाय । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम् । अमावपि आत्मघातिन केवलमेनसा सयुज्यते' । कादम्बरी p 174 (Peterson) 'रुदता कुत एव सा पुनर्भवता नातुमृतापि लभ्यते । परलोकजुषा स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥ 85' R viii

31 This is one of the most pathetic stanzas in this play रसै liquids & preparations of food The word stands for food in general यदुच्छिष्टे remaining after I had partaken of them वितानेषु in sacrifices For similar idea compare 'आजन्मन सह-निवासितया मयैव मातु पयोधरपयोऽपि सम निपीय । त्व पुण्डरीमुख बन्धुतया निरस्तमेको निवापमलिल पिवसीत्ययुक्तम् ॥' मालतीमाधव 9 40, also 'धृत्वा पदस्खलनभीतिवशात्कर मे या रूढवत्यासि शिलाशकल विवाहे । सा मा विहाय कथमद्य विलासिनि ग्रामरोहसीति हृदय शतधा प्रयाति' भामिनीविलास iii, 5

33 मुक्ता केशा यस्या सा मुक्तकेशी or मुक्तकेशा Bhīma had vowed to tie her hair But he departed without doing so Draupadī has, therefore, to offer him the libation just with her hair loose ! O, how pathetic ! Such is the force of this adjective

(Page 187) समावयिष्यसि वृकोदरम् you will (soon) honour Vṛkodara (by joining him in heaven) Yudhiṣṭhira's right eye began to throb That indicated good fortune What could be the good fortune under the circumstances ? The only good fortune that he could think of was that meeting with Bhīma in heaven after they had burnt themselves in the fire here as they intended to do Through chivalry he speaks of that good fortune as belonging to Draupadī As a matter of fact the throbbing of his right eye indicated that he was presently to meet his brother then and there But as he implicitly believed the words of Cārvāka, it was not possible for him to interpret the good omen in any other way

(Page 187) उद्यत काल नाशक दण्ड येन with his destructive club upraised ते निर्णयः जात your decision is declared The

decision of course is that Arjuna has been killed. The truth was that it was really Bhīma who was advancing triumphantly with a view to perform the ceremony of tying Draupadi's hair. But as his body was smeared with blood all over and as all these people were under the impression that he had been killed, the Chamberlain mistook him for Duryodhana. Yudhiṣṭhira also commits the same mistake as we shall see. स्वयमेव स्वयग्राहिण मत्कर्तृकेन पतित्वेन स्वयग्रहणेनेत्यथ दुर्ललित much too humoured by my voluntarily accepting you as my husband at my svayamvara सव्येन वामेनापि हस्तेन सचिति सन्दधाति बाणमसौ सव्यसाची. This is one of the epithets of Arjuna. See 'उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे । भुजौ मे भवत सख्ये परसैन्यविनाशनौ । तयो सव्योधिकस्तस्मात्सव्यसाचीति मा विदु ॥' विराटपर्व 43 32, also another variant of the same 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदु ॥' अंगनिष्पेषमल्ल wrestler who pounded the body of. With a view to obtain the Paśupatāstra Arjuna practised penance. Śiva appeared before him in the form of a Kirāta and picked up a quarrel. A duel ensued in which Arjuna pleased the god by his bravery and obtained from him the desired weapon बर्द्यश्चम०—In the Badarī-hermitage two sages perpetually practise penance. They are Nara and Nārāyaṇa, typifying the individual and the supreme soul. Arjuna was the incarnation of Nara. निर्वासित ordinarily meaning 'exiled or banished' is here used in the sense of 'rescued, liberated'. The Pāṇḍavas lived in the Dvāita forest. Duryodhana wanted to put them to shame by a display of his splendour. When he went there for this purpose, he quarrelled with the Gandharvas of Citraratha whom he chanced to meet, and was taken prisoner. Bhīma and Arjuna fought with the Gandharvas and liberated him. It is in this connection that the famous stanza was uttered by Yudhiṣṭhira 'परैः परिभवे ज्ञासे वयं पञ्चोत्तरं शतम् । परस्परविरोधे तु वयं पञ्चैव ते शतम् ॥ 11 ' वनपर्व 244.

34 विनीतम् (used adverbially) respectfully मया अनुक्तं un-addressed by me i.e. without receiving farewell words from me

(Page 189) विरल्योवपुरुषाः thin fighting people उपलक्षणम् characteristic mark,

35 The reading उरू is bad, because Duryodhana had stroke-ed (परिघट्) only one of his thighs. कचकर्षणेन भिन्न (dishevelled, disordered) मूर्ति (braid of hair) नस्या

मनिभङ्गम् along with the quiver शिलीमुखानाम् आसारेण वर्षणं with a shower of arrows

36 Yudhīsthira is here hurling a taunt at Duryodhana. Though all his brothers were killed, Duryodhana was hard-hearted enough to continue alive. Yudhīsthira, on the other hand was unable to outlive his valiant brothers, Bhīma and Arjuna. What a great contrast between the brotherly affection of the two ! But, continued Yudhīsthira, he was quite able to deprive Duryodhana of his life by means of showers of arrows. Construe वाणवर्षेस्तव अमून् अपहर्तुं शक्त नास्मि इति न Two negatives make the positive more emphatic कुपित य हर एव किरात त द्वेष्टि असौ the enemy, of the enraged hunter in the form of Hara Bhāravi tells us the Lord was not really angry, but he only feigned anger. Note ' प्रसेदिवास न तमाप कोप कुत परस्मिन्पुरुषे विकार । आकारवैषम्यमिदं च भेजे दुर्लक्ष्यचिह्ना महता हि वृत्ति ॥ 17 23

(Page 190) कोयमवेग what means this excitement ? Bhīma could not understand why all people were running away at his sight. If he had looked into a mirror, however, he would have understood it. It is some relief to be able to note that not only Yudhīsthira, Chamberlain, Jayandhara, but also all other people on the battlefield became terrified at Bhīma's sight and were flying away. They of course could not have mistaken him for Duryodhana, for they were under no delusion.

37 निस्तीर्णा उरप्रतिज्ञा एव जलनिधिगहन (the vast or unfathomable ocean) येन गहनश्चासौ जलनिधिश्च जलनिधिगहन, according to ' कडारा कर्मधारये, पा 2 2 38 (कडारादय शब्दा कर्मधारये वा पूर्व प्रयोज्या । कडारजैमिनि । जैमिनि कडार the tawny Jaimini (सि कौ) We must note that कडारादि is not an आकृतिगण, but must be taken to be such. Just as the प्रतिज्ञा is उर, same in the way the जलनिधि is गहन. Note that Bhīma here makes help only a general reference to his vow. His words therefore do not to dispel the delusion. इता ये करिण गजा तुरगा अन्धाः तै अन्तर्हितै गूढै It would appear the people were so terrified that they screened

(अन्तर्हित) themselves behind the bodies of elephants and horses slain लीनै किमास्यते why do you lie crouchingly ? As the conversation following stanza 37 takes place, the audience remains spell-bound and in a state of the highest tension and anxiety What would happen, if the Chamberlain's efforts to make Draupadī consign herself to fire were successful ? Such is the terrible anxiety in the mind of the spectators !

38 हतौ राजपुत्रौ भीमार्जुनौ इत्यर्थ येन भुजपङ्कजेस्य अन्तरम् the enclosure of the cage of my arms जीवन् न प्रयासि will not go away alive प्रयासि—The present used for the near future

(Page 192) दुर्लक्ष्या मूर्ति यस्य whose form or personality can with difficulty be recognised किं मामलीकवचनै—Draupadī was so much immersed in grief that she thought the words of Buddhimatikā were false

39 निषिक्ता sprinkled, devolved, made firm The word evidently has reference to the abhiseka which will presently be performed and in which water symbolising royal splendour will be poured on Yudhishthira's head निषिक्ता is better than निषण्णा (has placed herself, is seated) because the latter is not capable of being construed with मया क्षिप्त, निहित, निषिक्ता and दग्धम् are all intended to be construed with मया The objection that Bhīma is not the sole author of what has been described as having been done in line 3 is not valid For, that statement has necessarily to be taken metaphorically and as such only partially true Vide 1st half of v 29, where also Bhīma makes a similar statement Also see vi 19 where Bhīma is said to have brought the earth under subjection Really all the brothers had contributed to this event. But then through affection Yudhishthira says so. The truth is that in the hour of his greatest triumph Bhīma speaks of himself as having devolved royal splendour on Yudhishthira and as having killed all his enemies And there is nothing to quarrel about in this

40 The stanza is eloquent of Yudhishthira's affection for Bhīma. He cares not much for the death of the enemy It is enough for him to know that Bhīma is alive and safe, Jarāsan-dha's chest is the lake whose water is supplied by the stream of

large quantity (आमार) of his blood Bhīma is the wantonly sportive (काडालाल) crocodile, which dashes against the banks of this lake

41 स्नान coagulated The second line has to be understood only metaphorically For, we cannot say that Dussāsana's blood was actually there on Bhīma's hands अङ्गेषु अङ्गेषु सक्तम् sticking to every limb of mine तव goes with परिभव The fire of the insult offered to Draupadī was burning Bhīma's body Duryodhana's blood was therefore sticking to it in order to extinguish this fire It would have been better if we had भिक्तम् instead of सक्तम् It would then mean Bhīma himself had applied the blood to his body for extinguishing the fire Another way is to construe तव with अनलस्य The idea then would be that blood stuck to Bhīma's body in order to extinguish the fire of insult belonging to Draupadī, thus giving us a figure of speech called असंगति This way seems to us to be quite far-fetched and has found favour with some apparently for the sake of the picturesque figure involved

(Page 196) विस्मृतस्मि I have forgotten विस्मृत, a past passive participle, is used actively Kālidāsa often uses this very participle in this way Draupadī's words were a polite request to Bhīma that he should himself tie her hair up

42 आशायाम् आशायाम् इति प्रत्याशाम् in every direction what an irony of fate! The one unloosening of Draupadī's braid of hair had caused in every direction the women in the harems of kings to unloosen their hair! कुपित सख because it was the cause of the death of 18 Akṣauhiṇīs of men in such a short time This speech had apparently been uttered by some Siddha (a demi-god) moving in the sky

(Page 197) कुतस्तस्य आशाते—This is very true, indeed, O Yudhiṣṭhira! You were exceedingly fortunate The Lord himself came to congratulate you,

43 The stanza contains a beautiful idea. In this world a man becomes free from misery by even contemplating the Lord How can a person like Yudhiṣṭhira, who actually sees him, remain unhappy? The first line is somewhat troublesome It evidently refers to the theory of creation propounded by the

Sāṃkhyas These admit in all 24 padārthas or material entities, besides the Puruṣa, who is intelligent *Vide* 'मूलप्रकृतिरविकृति-महदाद्या प्रकृतिविकृतयः सप्त । षोडशकश्च विकारः प्रकृतिर्न विकृतिः पुरुषः ॥' साख्य-कारिका (महदाद्या = महत्तत्त्वाहकारपञ्चतन्मात्राणि, षोडशकं = एकादशेन्द्रियाणि पञ्चाकाशादीनि) Prakṛti or Pradhāna is the primordial matter, which consists in the equipoised condition of the three qualities, sattva, rajas and tamas. This equilibrium is disturbed (the disturbance is called क्षोभ), when the necessity is felt of giving individual souls the opportunity of reaping the fruit of their respective actions, and with this disturbance the evolution of the world begins. Prakṛti then gives rise to seven products viz mahat or intellect, ahaṃkāra or egotism and the five tanmātras or the five cosmic elements in their subtle form. From these seven are evolved 16 products, to wit, 11 indriyas (5 Jñānendriyas, 5 karmendriyas and the antahkaraṇa) and the 5 grosser elements viz ether, wind, fire, water and earth. These in all make the 24 tattvas of the Sāṃkhyas. The compound then must be so dissolved as to conform to this process of evolution and the best way appears to us to be as follows. गुरुवश्च ते महदादयश्च गुरुमहदादयः, कृता गुरुमहदादयः यया सा कृतगुरुमहदादि (प्रकृतिः), कृतगुरुमहदादे क्षोभीतः सम्भूता मूर्तिर्यस्य whose form springs from the disturbance of (that primordial matter viz Prakṛti), which gives rise to (the six evolved products such as) the great mahat and others. Mahat and others are called great, probably because they are the first evolved products of Prakṛti. The compound thus means that the Lord's form sprang from the disturbance of the equipoised Prakṛti. But how can we square this description of the Lord with the Sāṃkhya doctrines? For, the Sāṃkhyas simply do not admit the existence of the Lord (ईश्वरः) at all much less the creation of his form. The description can, however, be understood from the Vedānta point of view. The mūrṭi or form, which arises from the disturbance of the original Prakṛti, represents the entire material (अचित्) world, which according to Vedānta, is the Lord's body. For, Vedānta believes in the immanence of the world by the Supreme Spirit. So the first line in effect comes to mean the Lord who pervades the entire material world, which springs from the disturbance of the original Prakṛti. It will thus be seen that the line contains an admixture of Sāṃkhya and Vedānta doctrines,

the theory of creation of the Sāṃkhyas (which by the way the Vedāntins do not admit) and the theory of the immanence of God (which is unknown to Sāṃkhya) Another way of dissolving the compound is कृतं यं गुरु महदादीना क्षोभ तस्मात्समूता मूर्तिर्यस्य whose form arises from the mighty disturbance of mahat etc , which has been caused This way has been caused This way has evidently to be rejected, because, according to Sāṃkhya the disturbance takes place not in mahat and others, but in the original Prakṛti The emendation that महदादीना क्षोभे = महदाद्याकारेण परिणामरूपे क्षोभे carries with its own condemnation as being unacceptably unnatural and far-fetched गुणिन् characterised by or possessed of the three qualities, rājas, tamas and sattva in conjunction with which the Lord becomes respectively the cause of the creation (उदय), destruction and sustentation (स्थानम्) of all created beings (प्रजा) Remember the Lord is the master of these three qualities and pressing them in his service he creates, sustains and destroys the world Note the antithesis in अर्चन्त्य चिन्तयित्वा The Lord is always described in such contradictory terms This expression for instance points out the extreme difficulty of properly contemplating the Lord The idea that the first half of the stanza contains a description of निर्गुण ब्रह्म and the 3rd line that of सगुण ब्रह्म is based on an anachronism For, this sharp distinction between निर्गुण and सगुण ब्रह्म, with the necessary suggestion that the latter after all represents an unreality, dates from the time of Śaṅkarācārya and is unknown to the old Upaniṣadic Vedānta. But owing to the dominating influence of the system, which Śaṅkarācārya preached, it is generally believed that this distinction belongs to old Vedānta as well.

44 वृष्टद्युम्नसुखा headed by Dhṛṣṭadyumna. Dhṛṣṭadyumna the son of Drupada and brother of Draupadī was the C-in-C of the Pāṇḍavas. It was he who cut off the head of Droṇa when he laid down his arms. In a most dastardly manner Aśvathāman killed him along with the five sons of Draupadī, while they were asleep and thus had his revenge. This account occurs in the Sautpikaparva The drama apparently concludes before these cold-blooded murders take place But there is one point in this connection showing the author's anavadhāna or care-

lessness. Stanza 26 of this Act and Draupadi's words which precede it clearly indicate that no son of the Pāṇdavas is alive, which means that the sons of Draupadi have all been killed and along with them of course Dhṛṣṭadyumna also. There is thus a contradiction between that passage and this reference to Dhṛṣṭadyumna स्कन्धै उत्तमिता वृता इत्यर्थे (carried) तीर्थवारीणा कलशा ये Water from the various holy places is required for the coronation

(Page 198) पुण्यजनापसद the wretch of a holy man पुण्यजन by विपरीतलक्षणा means पापजन and is a synonym of राक्षस चित्तविभ्रम distraction or misapprehension of mind अह तु—There is nothing which the Lord will not give when he is pleased But men as we are our understanding has limitations and cannot rise higher That's why we remain satisfied with comparatively little

45 निकारार्णव the ocean in the form of insult or humiliation सुकृतिनम् blessed This is used proleptically Yudhiṣṭhira is blessed because the Lord speaks to him with kind regards (आदत्त = आदरयुत सन्)

(Page 199) भरतवाक्यम् (भरताना वाक्यम्) is the stanza which is uttered by all the actors The drama is now over The assumption of various characters therefore falls off. The actors all assemble on the stage, including those who act the parts of Duryodhana and Karṇa, who have been killed, and together utter this stanza, somewhat in the manner of a chorus This practice is found even now on the modern Marāṭhī stage Such bharatavākya generally contain an expression of good wishes which the poet wants to convey to the audience through the characters The word Bharata is used instead of naṭa, because according to strict rules no naṭa is supposed to speak after the Prastāvanā For Bharata in the sense of an actor *vide* 'भवसूतिर्नाम कवि निसर्गसौहृदेन भरतेषु वर्तमान' Mal 1 भरतवाक्यम् is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy This is incorrect भरतवाक्यम् is again sometimes printed as a part of the speech This is wrong भरतवाक्यम् is just a stage-direction

46 This first line contains a reference to the three main causes of unhappiness in the life of samsārin and a hope that

people may be free from them. These three are कर्षण्य, रुक् and अकालमरणम् कर्षण्य otherwise called दैन्य, or wretchedness, consists in the necessity that a man feels of having to go to others and helplessly request them to help him when he finds there is not sufficient money in his house to maintain his family and sees no other way by which he can get it. What humiliation this means and how a man of self-respect will rather prefer death to it, can only be realised by those who have had that unfortunate experience. It cannot be understood by people who are born with a silver spoon in their mouth. Then, to be subject to constant illness, or to have members of one's family suffering from one disease or another—this also is a fruitful source of mental worry and even physical exhaustion from which very few families are exempt. And last comes untimely death. To lose a young brother in the full bloom of his boyhood or youth, or a son in a similar condition, or for the matter of that, any other relative dearly loved, is an event which is enough to make one tired of wordly life and cry 'halt' in one's career in the world. Very wisely does the poet wish that people may live the whole span of human life i.e. a hundred years. ('शतायुर्वै पुरुष' श्रुति) free from wretchedness and free from disease न कृपण्य कर्षण्य (सावप्रधानो निर्देश) यस्मिन् कर्मणि यथा तथा, or simply न कृपण्य यथा तथा न रुग्णि श्रान्त यथा तथा or न श्रान्त श्रमं यस्मिन् कर्मणि यथा तथा free from the exhaustion caused by diseases. These two adverbs modify जीव्यात्, which is benedictive from जीव्. The first line thus expresses a desire for worldly happiness. But is that the only object of human existence? Is there no beyond or hereafter? Certainly there is and the best means of attaining the object beyond is mentioned in the second line viz. द्वैतं विना भवद्भक्तिः devotion to you without division, undivided or sole devotion to you, O Puruṣottama. Bhaṭṭa Nārāyaṇa here shows himself clearly to be a follower of भक्तिमार्ग. Within the intricacies of Jñāna, an unlearned man may not enter. Karma with its elaborate details cannot be adequately performed by the ordinary. But it is possible for every one to love the Lord with all the intensity of one's soul. (भक्तिः = पुरातुरक्तिरीदरे) and consequently भक्तिमार्ग is the easiest, and Bhaṭṭa Nārāyaṇa rightly advocates it. द्वैतम् is explained as द्विधा इत, तस्य भावः द्वैतम् the

condition of running in two ways The idea is devotion must be directed to Puruṣottama and Puruṣottama alone and to no other god दैत विना is also explained as without making any difference between the Lord and oneself This seems to us to be highly unwarranted First, the sharply marked antithesis between दैत and अदैत based upon the distinction between the Supreme Soul and the individual soul, was unknown in Bhaṭṭa Nārāyaṇa's days To explain दैत here in this way appears to us to contain an anachronism Further, we do not know how it is possible to entertain the highest kind of sincere devotion towards the Lord and at the same time be conscious of the non-difference between the lord and oneself To have such devotion one must know the Lord is infinitely superior to oneself We are aware that followers of Śaṅkarācārya's Advaita try, by some kind of chicanery, to reconcile Bhakti to their advaita, but the attempt appears to us to be most unconvincing Apart from this question of reconciliation, there appears to be no doubt that the advaita bhakti referred to by Bhaṭṭa Nārāyaṇa is not the kind of advaita bhakti recognised by followers of Śaṅkarācārya The first half of the stanza thus refers to the people's private life, their happiness in this world and hereafter The second half refers to public life Happiness in public life depends on the goodness of the King The poet therefore mentions the qualities that go to make an ideal monarch. दयित भुवन यस्य who loves the world & the people therein The ancient ideal was that the king must love his subjects as his own children. सतत सुकृतम् अस्ति अस्य who always performs meritorious deeds The form is faulty. *Vide* p p 87-88 above प्रसाधित (pleased, conciliated) मण्डल येन Maṇḍala has a technical sense in the science of politics It means a circle of neighbouring princes, near and distant *Vide* कामन्दकीतिसारे अष्टम सर्ग When this Maṇḍala is kept reconciled, there is no fear of foreign invasion.

APPENDIX I

The following stanzas are attributed to Bhaṭṭa Nārāyaṇa anthologies, but are not found in the extant text of the Veṇīsamhāra:

(1) From the Subhāṣitāvalī.—

79

उत्तिष्ठन्त्या रतान्ते भरसुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकवरीभारमस वहन्त्या ।
भूयस्त्वत्कालकान्तिद्विगुणितचुरतप्रीतिना शौरिणा व
शय्यामालिङ्ग्य नीत वपुरलसलसद्बाहु लक्ष्म्या पुनातु ॥
भट्टनारायणस्य

141

क दोषोऽत्र मया लभ्य इति संचिन्त्य चेतसा ।
खल काव्येषु साधूना श्रवणस्य प्रवर्तते ॥
भट्टनारायणस्य

149

यास्यति सज्जनहस्त रमयिष्यति तं भवेच्च निर्दोषा ।
उत्पादितयापि कविस्ताम्यति कथया दुहित्रेव ॥
भट्टनारायणस्य

548

रवेरेवोदय श्लाघ्य कोऽन्येषामुदयग्रह ।
न तमासि न तेजासि यस्मिन्नभ्युदिते सति ॥

549

किमनेन न पर्याप्त कान्तत्वं शशलक्ष्मणा ।
सुसतप्तापि नलिनी यद्विश्वासमुपागमत् ॥

550

करान् प्रसार्य रविणादक्षिणाशावलम्बिता
न केवलमनेनात्मा दिवसोऽपि लघूकृत ॥

551

वर्तते येन पाताञ्जि षण्मासान् द्वौ च वत्सरौ
राशिः स एव चन्द्रस्य न याति दिवसत्रयम् ॥
एते भट्टनारायणस्य

1591

ईर्षाप्रस्फुरिताघरौष्ठचक वक्त्र न मे दर्शितं ।
साधिक्षेपपदा मनागपि गिरो न श्राविता मुग्धया ।
मद्दोषै सरसै प्रतापितमनोवृत्त्यापि कोपोऽनया ।
कर्त्तव्या गाढतरावबद्धवसनग्रन्थ्या समावदित ।

नारायणस्य

(2) From the Śārṅgadharapaddhati:—

235

उत्तिष्ठन्त्या रतान्ते eto

निशानारायणस्य

4009

अक्षुद्रारिक्ताभिमन्युनिधनप्रोद्भूततीव्रभुव
पार्थस्याकृतशात्रवप्रतिकृतेरन्त शुचा सुहृत ।
कीर्णा बाष्पकणै पतन्ति धनुषि व्रीडाजडा दृष्टयो
हा वत्सेति गिरः स्फुरन्ति न पुनर्नियान्ति वक्त्राद्वाहि ॥

निशानारायणस्य

(3) The following stanzas occur in anthologies as quotations from the Venīsamhāra. They are not found in the extant text of the play, but they occur in a Telugu Ms of the drama. See p 21 of Critical Introduction by B. T. Dravid alias Sheshadri Iyer and S. T. Dravid to their edition of the Venīsamhāra (1896).

अक्षुद्रारिक्ताभिमन्युनिधन eto ॥ १ ॥

देवव्रते वाञ्छति दीर्घनिद्रां

द्रोणे च कर्णे च यशोऽवशेषे

लक्ष्मीसहायस्य तवाद्य वत्स

वात्सम्यवान् द्रोणिष्य सहाय ॥ २ ॥

स्वामी दुर्नयवारणव्यतिकरे शौर्योपदेशे गुरु-

र्विषममे हृदय नियोगसमये दासो भये चाश्रयः ।

दाता सप्तममुद्रसीमरशनादामाङ्किताया क्षिते

सर्वाकारमहीस्वयवरसुहृत् को वा न कर्णं मम ॥ ३ ॥ (५ ३८)

चक्र वा मधुहा कृतान्तगृहिणा दत्ताप्रपञ्चाङ्गुल

वज्र भूधरपक्षशोणितसुरापानोन्मद वा वृषा ।

शूल चासुररक्तबिन्दुनिचित शृङ्गातु शृङ्गायुधे

धृष्टद्युम्नमहं निहन्मि समरे कश्चित् परित्रायताम् ॥ ४ ॥ (३ २१)

APPENDIX II

Difficult Words in the Venṣānkhāra.

अक्षौहिणी	कोविद	पर्याप्त
अग्रमासम्	कौरभ्य	पारिपार्थिक
अतिरथ	कौलीनम्	पासुल
अध्वर.	क्षीब	पुष्पारावर्तिका
अन्तर्वेदिमक	धनोर	प्रतीघात
अपश्चिम	चतु शालकम्	प्रभविष्णु
अपुष्कल	जैत्र	प्रस्थातुकम्
अपर्युषित	त्सर	प्राजनम्
अयथातथम्	दायाद	प्राभञ्जनि
अर्ध	दिष्टया	प्रायोपवेश
अन्नम्	देवी	प्रालम्बम्
आकाशे •	दुरोदरम्	बन्धकी
आतोयम्	दैवापकृष्ट	बीभत्सु
आर्य	दोहद	ब्रह्मबन्धु
आशीविष	द्रौणैयन	भगवान
उदन्या	द्रौणायनि	भट्टिनी
उदुर्क	द्रौणि	भरतवाक्यम्
उपयाचितम्	द्विरेफ	मण्डलाग्रम्
ऋत्विज्	घातुष्क	मृगराजलक्ष्मा
कक्षा	घातृराष्ट्र	राजन्य
कङ्कवदम्	नान्दी	रास
कबन्ध —न्धम्	नाभिकुलम्	रोषण
काकतालीय	निर्घातवात	रोषाण,
किरीटि	निर्वाण	वत्सल
कुलटा	निर्विकल्प	बल्लभ
कुशीलव	निवाप	वह्निसात्
कृष्णद्वैपायन •	नृशस	वात्या
केतनम्	नेपथ्यम्	वारविलासिनी
केशहस्त	परिग्रह	विजिगीषु
क्रोणाघात •	परोक्षम्	विश्राम

वेणीसंहारम्
 व्यावहारिक
 शरीरस्यष्टिका
 शर्कराल
 शस्त्रम्
 शालीन
 शैल्य

गौण्ड
 सनिषङ्गम्
 उपरन
 सम्पन्तपञ्चकम्
 उमाधि
 प्रलिलस्तम्भनी
 प्रविधाता

सावहित्यम्
 सुगृहीतनामधेय
 सुतनु
 स्तन्यम्
 स्वस्थ
 स्वैरम्

APPENDIX-III

DEFINITIONS OF SOME DRAMATIC TERMS

नान्दी— प्रशस्तपदाविन्यासा चन्द्रसंकीर्तनान्विता ।
 आशीर्वादपदा नान्दी योज्येयं मङ्गलान्विता ॥
 काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
 सूत्रधारः पठेदेना मध्यमं स्वरमाश्रितः ॥
 चन्द्रसंकीर्तनं यत्र तदधीनो रसो मतः ।
 प्रीते चन्द्रमसि स्फीता रसश्रीरिति भाळुकि ॥ सगीतसर्वस्वे
 आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
 देवद्विजचृपादीनां तस्मान्नान्दीति सञ्ज्ञिता ॥ 24
 मङ्गल्यशङ्खचन्द्राब्जकोकैरवशंसिनी ।
 पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6
 नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।
 अष्टपदसंयुक्ता विचित्रा वेदनिर्मिता । नाट्यशास्त्र 1 28
 सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
 नान्दी पदैर्द्वादशभिरष्टाभिर्वाथ्यल्लङ्कताम् ॥ Ibid 5. 98

Thus is explained as नन्दन्ति देवताः अस्याम्, नन्दिरानन्दः तस्या इयं
 नान्दी, or नन्दयति देवतादीन् इति.

सूत्रधारः— नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
 सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
 आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
 रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥
 नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात् सबीजकम् ।
 रङ्गदैवतपूजाकृतं सूत्रधार उदीरितः ॥
 वर्तनीयकयासूत्रं प्रथमं येन सूच्यते ।
 रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

प्रस्तावना or —नटी विदूषको वापि पारिपार्श्विक एव वा ।

आमुखम् सूत्रधारेण सहिता संलाप यत्र कुर्वते ॥ 31
 चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मथ ।
 आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 32

The dramatic Prastāvana is of five kinds —

उद्घात्यक कथोद्घात प्रयोगातिशयस्तथा ।

प्रवर्तकावलगिते पञ्च प्रस्तावनाभिद ॥

The Prastāvana of the *Veṇṇasamhāra* is of the Kathodghāta type, which is thus defined

सूत्रधारस्य वाक्य वा समादायार्थज्ञस्य वा

भवेत् पात्रप्रवेशश्चेत् कथोद्घात स उच्यते ॥ 85 साहित्यदर्पण 6

नेपथ्यम्—कुशीलवर्कुटुम्बस्य स्थल नेपथ्यमुच्यते ।

विष्कम्भक —The plot of a drama is divided into two parts, one and that has to be suggested and other which is to

प्रवेशक be seen or heard The former is suggested by five kinds of Prelude or Interlude viz विष्कम्भ or

विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक

द्वेधा विभाग कर्तव्य सर्वस्यापीह वस्तुन ।

सूच्यमेव भवेत् किञ्चिद् दृश्यश्रव्यमथापरम् ॥ 56

नीरसोऽनुचितस्तत्र ससूच्यो वस्तुविस्तर ।

दृश्यस्तु मधुरोदात्तरसभावानिरन्तर ॥ 57

अथोपक्षेपकै सूच्य पञ्चभि प्रतिपादयेत् ।

विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकै ॥ 58 ॥ दशरूपक 1

वृत्तवर्तिष्यमाणानां कथाशाना निदर्शक ।

सक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शित ॥ 59

मध्येन मध्यमाभ्यां वा पलाभ्या सप्रयोजित ।

शुद्ध स्यात् स तु सकीर्णो नीचमध्यमकल्पितः ॥ 59

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।

अङ्कद्वयान्तर्विश्लेष शेष विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows : (1) Viṣkambhaka is of two kinds, *suddha* (pure) and *saṅkīrṇa* (mixed) . In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of *nīca* (low) and second-rate characters . No such distinction is possible in a Praveśaka as only low characters take part therein, (2) A Viṣkambhaka may be either in Sanskrit (as in *suddha*), or in Sanskrit and Prākṛta (as in *miśra*) . A Praveśaka is always in

Prākṛta. (3) A Viśkambhaka comes at the beginning of an Act : *e. g.* may stand at the beginning of even the first Act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act . .

नाट्योक्तयः —The dramatic plot is again divided in three or kinds according as it is meant to be heard by Stage-direction all the characters (sarvaśrāvya), or by some particular characters only (niyataśrāvya), or by none at all (aśrāvya). The sarvaśrāvya is prakāśa, the niyataśrāvya is either janāntika or apavārita and the aśrāvya is svagata. The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशकम्—नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिधेयते ॥ 63

and सवेषा नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्य प्रकाश स्याद् अश्राव्य स्वगत मतम् ॥ 64

जनान्तिकम्—विपताकाकरेणान्यानपचार्यान्तरा कथाम् । 65

अन्योन्यामन्त्रण यत्स्यात् जनान्ते तज्जनान्तिकम् ।.. 66

दशरूपक 1

अपवारितम्— . तद्भवेदपवारितम्

रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6 188

आकाशभाषितम्—किं ब्रवीष्येवमादि विना पात्रं ब्रवीति यद् ।

श्रुत्वेवानुक्तमप्येकस्तस्यादाकाशभाषितम् ॥ दशरूपक 1 67

दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।

परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥ भरत

कञ्चुकी—ये नित्यं सत्यसपक्षा कामदोषविवर्जिता ।

ज्ञानविज्ञानकुशला कञ्चुकीयास्तु ते स्मृता ॥ मातृगुप्ताचार्य

अन्तपुरचरो वृद्धो विप्रो गुणगणान्वितः ।

सर्वकार्यार्थकुशल कञ्चुकीत्यभिधीयते ।

जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥ भरत

अन्त पुरचरो राज्ञो विप्रो गुणगणान्वितः ।

उक्तिप्रत्युक्ति कुशल कञ्चुकीत्यभिधीयते ॥ साहित्यदर्पण

वृद्ध कुलोद्भूत शक्त पितृपैतामह शूचि ।

राज्ञामन्त पुराज्यक्षो विनतश्च तथेयते ॥ बराहमिहिर

APPENDII-IV

INDEX TO STANZAS

पद्यारम्भ	अङ्क	पद्यम्	पद्यारम्भ	अङ्क	पद्यम्
अकलितमहिमान	५	४०	कथमपि न निषिद्ध	३	४०
अकृपणमरुक्श्रान्त	६	४६	कर्णक्रोधेन युष्माद्विजयि	५	३७
अक्षतस्य गदापाणे	४	४	कर्णदुःशासनववात्	६	११
अत्रैव किं न विशसेय	७	३२	कर्णाननेन्दुस्मरणात्	५	१९
अद्यप्रभृति वारीद		२९	कर्णालिङ्गनदायी वा	५	२४
अद्य मिथ्याप्रतिज्ञो	३	४२	कर्णेन कर्णसुभग	५	३८
अद्यैवावा रणमुपगतौ	४	१५	कर्ता द्युतच्छलाना	५	२६
अन्धोऽसुभूतशत	५	१३	कलितसुवना भुक्ते-	५	८
अन्योन्यास्फालमिन्न-	१	२७	कालिन्द्या पुलिनेषु	१	२
अपि नाम्भवेन्मृत्यु	४	९	किं कण्ठे शिथिली-	२	९
अप्रियाणि करोत्येष	७	३१	किं नो व्यासदिशा	२	१७
अयि कर्ण कर्णस्वदा	५	१४	किं शिष्याद्गुरुदक्षिणा	३	९
अय पापो यावन्न	३	४५	कुरु घनोरु पदानि	२	२१
अवसानेऽङ्गराजस्य	५	३९	कुन्त्या सह युवामद्य	५	४
अश्वत्यामा हत इति	३	११	कुर्वन्वासा हताना	५	३६
असमाप्तप्रतिज्ञेऽपि	६	३३	कुसुमाञ्जलिरपर इव	१	५
अन्नग्रामविधौ कृती	४	१२	कृतगुरुमहदादि-	६	४३
अन्नज्वालावलीढ-	३	७	कृतमनुमत दृष्ट वा	३	२४
आचार्यस्य त्रिभुवन-	३	२०	कृष्टा केशेषु भार्या	५	३०
आजन्मो न वितथ	३	१५	कृष्टा येन शिरोरुहे	३	४७
आत्मारामा विहित-	१	२३	कृष्टा येनासि राज्ञां	३	४१
आ शस्त्रग्रहणादकुण्ठ-	७	२	कृष्णा केशेषु कृष्टा	५	२९
आशैशवादनुदिन	६	३८	कोदण्डज्याकिणाङ्कै	२	२७
इन्द्रप्रस्थ वृक्षप्रस्थ	१	१६	कौरव्यवशदावेऽस्मिन्	१	१९
इयमस्मिदुपाश्रयैक-	२	१०	क्रोधान्धै सकल हत	६	४५
उद्धातकणितविलोल-	२	२९	क्रोधान्धैर्यस्य मोक्षात्	६	४२
उपेक्षिताना मन्दाना	३	४३	क्रोधोद्गूर्णगदस्य नास्ति	६	१३
ऊरुं करेण परिघट्टयत्	६	३५	गते भीष्मे हृते द्रोणे	५	२३
एकस्य तावत् पाकोऽयं	३	१४	गतो येनाद्य त्व	३	१६
एकेनापि विनायुजेन	५	७	गुप्तया साक्षान्महानल्प	२	३
एतज्जल जलजनील-	६	३०	गुरुणा बन्धूनां	६	५
एतेऽपि तस्य कृपितस्य	३	१०	ग्रहीत येनासी	३	१९
एवमस्मदर्थदत्तात्	३	२९	ग्रहाणां चरितं स्वप्नो	२	१५

पद्यारम्भ	अङ्क	पद्यम्	पद्यारम्भ	अङ्क	पद्यम्
वञ्चदभुजप्रमितचैण्ड-	१	२१	धृतराष्ट्रस्य तनयान्	१	९
वत्वारो वयस्यत्विज	१	२५	धृतायुधो यावदह	३	४६
वृर्णिताशेषकौरव्य	५	२८	निलज्जस्य दुरोदर-	६	१७
वन्मेन्दोरमले कुले	६	७	निर्वाणवैरदहना	१	७
वातोऽहमप्रतिकृता	५	२	निर्वीर्यं गुरुशाप-	३	३५
वात्या काममवध्यो-	३	४१	निर्वीर्यं वा सर्वीर्यं वा	३	३६
वीवत्सु पाण्डुपुत्रेषु	१	१८	निवापाञ्चलिदानेन	३	१८
वृन्भारन्भप्रवितत-	२	८	निषिद्धैरप्योभिर्लुलित-	१	१
त्रातिप्रीतिर्मनसि न	६	२०	नून तेनाद्य वीरेण	६	६
त्रैया रह शङ्कित	६	३	नौचै सत्यपि	२	१
ज्वलन शोकजन्मा	५	२०	न्यस्ता न भुक्कुटिर्न	२	२०
तथाभूता दृष्ट्वा	१	११	पङ्के वा सैकते वा	६	२
तद्भीरुत्व तव मम पुर	२	११	पच्चगगहदाण मद्याए	६	२
तस्मिन् कौरवभीमयो	६	१६	पच्चाना मन्यसेऽस्माक	३	१०
तस्मै देहि जल कृष्णे	६	३२	पदे सदिग्ध एवास्मिन्	६	१४
तस्यैव देहशधिरक्षित-	६	२१	परित्यक्ते देहे रण	३	२२
तस्यैव फण्डवपशो	४	८	पर्याप्तनेत्रमाचिरोदित-	४	१०
ततस्त्व प्रणयवान्	३	३०	पर्यायेण हि दृश्यन्ते	२	१४
तत शस्त्रग्रहणविमुख	३	२३	पाञ्चाल्या मन्युवाहि	६	८
ता वत्सलामनभिवाद्य	६	३४	पापप्रियस्तव कथ	३	४४
तीर्णे भीष्ममहोदधौ	६	१	पापेन येन हृदयस्य	५	२२
तेजस्वी रिपुहतबन्धु-	३	२७	पितुर्मूर्ध्नि स्पृष्टे	३	२५
भक्तप्राञ्जनरदिम-	५	१०	पीनाभ्या मदभुजाभ्या	५	३५
यक्त्वोत्थित सरभस	६	४	पूर्यन्ता रलिलेन	६	१२
वस्त विनापि विषयात्	६	४	प्रत्यक्षमात्तधनुषा	३	२१
वधुं विश्व दहन	३	८	प्रत्यक्ष हतबन्धूना	४	११
वत्वा द्रोणेन पार्थात्	४	२	प्रत्यक्षं हतबान्धवस्य	५	९
वत्वाभय सोऽतिरथो	३	२८	प्रयत्नपरिवोधित	३	३४
वत्वा मे करदीकृता-	६	१९	प्रवृद्धं यद्वैर मम	१	१०
शयादा न ययोर्बलेन	५	५	प्राप्तावेकरथारूढौ	५	२५
देखु व्यूढाहप्रिपाङ्ग	२	१९	प्रालेयमिश्रमकरन्द-	२	७
देष्टव्यार्थश्रुताविप्रलम्भ-	२	१३	प्रियमनुजमपश्यस्त	६	३६
दुःशासनस्य रुधिर-	३	४९	प्रेमाबद्धस्तिमित-	८	१८
दुःशासनस्य हृदय-	२	२८	बालस्य मे प्रकृति-	४	५
दृष्ट सप्रेम देव्या	१	३	भग्न भीमेन भवतो	२	२४
देश सोऽयमराति-	३	३३	भवति तनय लक्ष्मी	५	२१
दक्ष्यन्ति न चिरात्सुप्त	५	३४	भवेदभीष्मद्रोण	३	२६
दर्मात्मज प्रति यमौ	२	२६	भीष्मे द्रोणे च निहते	५	१२

पद्यारम्भ	अङ्क	पद्यम्	पद्यारम्भ	अङ्क	पद्यम्
भूमा निमग्नचक्र	५	१८	लाक्षागृहानलविपाश	१	८
भूय परिभवक्लान्ति	१	२५	लुहिलाशवपाणमात्ति	३	३
आतुस्ते तनयेन	५	२७	लोलाशुकस्य पवना	२	२३
मध्नामि कौरवशत	१	१५	वि र धवलदीर्घा-	२	१६
मदकलितकरेणु	४	३	विस्मृत्यास्मान् श्रुति-	६	२५
मद्वियोगभयात्तात	३	१७	व्यासोऽय भगवानमी	६	४४
मन्थायस्तार्णवाम्भ	१	२२	वृषसेनो न ते पुत्रे	४	१४
मम प्राणधिके	५	१५	शक्ष्यामि तौ परिध	६	२२
मम द्वि वयसा	६	२४	शल्यानि व्यपनीय	५	१
मया पीतं पीत तदनु	६	३१	शल्येन यथा शल्येन	५	११
मयि जीपति यत्तान	३	३१	शाखारोधस्तगित-	६	२६
महाप्रलयमारुत	३	४	शोक स्त्रीवक्षयन	५	३३
मात. किमप्यसदृश	५	३	शोचामि शोच्यमपि	५	१६
माणुद्विर्य त्यजन्	५	१७	श्रवणाञ्जलिपुटमेय	१	४
यत्तद्भुजितमत्युग्र	१	१३	श्रुत्वा वर्षं मम मृषा	३	१२
यत् सत्यव्रतभङ्गभीरु-	१	२४	सकलरिपुजयाशा	५	२७
यदि शस्त्रमृज्जित	३	३९	स कीचकनिषूदनो	६	१८
यदिसमरमपाद	३	६	सत्पक्षा मधुरगिर	१	६
यद् दुर्योधनपक्षपात	६	५	सत्यादप्यनृतं श्रेयो	३	४८
यद्वैद्युतमिव ज्याति	१	१४	स भीरु शूरो वा	३	३८
यन्मोचितस्तव पिता	५	४२	सर्वथा कथय ब्रह्मन्	६	१५
यस्मिंश्चिरप्रणय	२	१२	सहभृत्यगण सबान्धव	२	५-६
युक्तो यथेष्टमुपभोग	४	६	सूतो वा सूतपुत्रो वा	३	३७
युष्मच्छासनलङ्घनाहासि	१	१२	स्त्रीणां हि साहचर्यात्	१	२०
युष्मान् ह्येप्यति	१	१७	स्मरति न भवान् पीत	५	४१
येनासि तत्र जटु	६	२३	हते जरति गाङ्गे	२	४
यो य शङ्खं बिभर्ति	३	३२	हत्वा पार्थान् सलिलं	४	१३
रक्षणीयेन सतत	४	७	हृदमानुशमशमोवणे	३	१
रक्षो नाह न भूत	६	३७	हृली हेतु सत्य	६	२८
राज्ञो मानधनस्य	४	१	हस्ताकृष्टविलोल	२	२५
रिपोरास्तां तावत्	६	४०	हीयमाना किल	५	६
रेणुबाधा विद्यते	२	२२			

APPENDIX-V

INDEX TO SUBHĀSITAS

(The numbers in the brackets represent the pages of the text
In the case of stanzas, reference by Act and stanza is given)

- अकुशलदर्शना अपि स्वप्ना देवताना प्रशसया कुशलपरिणामा भवन्ति । (p 30)
अनुक्तहितकारिता हि प्रकाशयति मनोगता स्वामिभक्तिम् । (p 164)
अनुलङ्घनीय सदाचार । (144)
अप्रमत्तसंचरीयाणि रिपुबलानि श्रूयन्ते । (26)
अवश्य वन्दनीयौ गुरु । (149)
अहो मुग्धत्वमबलाना नाम (58)
आशा बलवती राजन् । (141)
उपाक्रियमाणामावे किमुपकरणेन । (129)
उपेक्षिताना मन्दाना धीरसत्त्वैरवज्ञुया ।
अत्रासिताना क्रोधान्धैर्भवत्येषा विकल्पना ॥ (iii 45)
कालानुरूप प्रतिविधातव्यम् । (136)
कुतस्तस्य विजयादन्यथास्य भगवान् पुराणपुरुषो नारायण स्वय मङ्गलान्याशास्ते ।
(197)

- गुप्त्या साक्षान्महानल्प स्वयमन्येन वा कृत ।
करोति महतीं प्रीतिमपकारोऽपकारिणम् ॥ (ii 3)
ग्रहाणा चरित स्वप्नो निमित्तान्युपयाचितम् ।
फलन्ति काकतालीय तेभ्य प्राज्ञा न बिभ्यति ॥ (ii 15)
त्रस्तं विनापि विषयादुश्विक्रमस्य
चेतो विवेकपद्मिन्धरता प्रयाति । (vi 4)
दैवायत्तं कुले जन्म । (iii. 87)
न किञ्चिद् ददाति भगवान् प्रसन्न । (199)
न घटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या । (129)
न युक्तमनभिवाद्य गुरुन् गन्तुम् । (144)
न युक्त बन्धुव्यसन विस्तरणावेदितुम् । (169)
न युक्त वीरस्य क्षत्रियस्य प्रतिज्ञात शिथिलायितुम् । (174)

पुण्यवन्तो हि दुःखभाजो भवन्ति (120)

प्रकृतिदुस्त्यजा । (79)

ब्राह्मणशोणितं खलु एतत् । मलं दहद् दहत् प्रविशति । (62)

यदि समरमपान्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यत् पयातुम् ।

अथ मरणमवश्यमेव जन्तो । (III 6)

यद्देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भावेष्यति । (163)

यावत् क्षत्रं तावत् अमरविजयिनो जिता हताश्च वीरा । (145)

यावत् प्रागिति तावदुपदेष्टव्यभूमिर्विजिगीषु प्रज्ञावताम् । (180)

यावदयं ससारस्तावत् प्रमिद्वैवेयं लोकयात्रा

यत् पुत्रैः पुत्रा लोकद्वयेऽप्यमुवर्तनीया इति । (73)

वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । (85)

वन्द्या खलु गुरुः (18)

भवति तनयः सत्यः सशयः साहसेषु । (V. 21)

स इदानीं स्निग्धो जनो यो पृष्टः पुरुषमपि हितं भणति । (41)

सूक्तमिदमभियुक्ते प्रकृतिदुस्त्यजेति । (79)

स्त्रीणां हि मूर्खव्याद् भवन्ति चेतासि भर्तृसदृशानि ।

मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली । (20)

स्वपञ्च जनं किं न खलु प्रेक्षते । 80)

हीयमानान् किल रिपून् नृपाः सदधते कथम् । (7. 6)

APPENDIX-VI

IMPORTANT WORDS ANNOTATED

The figures stand for the pages of this edition.*

अक्षौहिणी 66	अस्त्रम् 143	केतनम् 146
अग्रमासम् 132	आकाशे 82	केशहस्त 57
अग्रेसर 1 ¹	आतप 20	कोणाघात 60
अङ्घ्रिस् 108	आतोद्यम् 20	कोविद 153
अङ्घ्रिप 117	आत्मगतम् 39	कौरव्य 54
अतिरथ 155	आयस्त 193	कौलीनम् 101
अतिमात्रम् 87	आर्यपुत्र 103	क्षीब 181
अतिशयितम् 96	आशीविष 187	क्षुरप्र 167
अत्यादितम् 104	उत्पात 121	घनोर 120
अध्वर 70	उदन्या 195	घस्मर 135
अनुज्ञा 71	उदर्क 107	चतु शालकम् 39
अनुपदम् 96	उद्गूर्ण 194	चार्वाक 195
अन्तर्वेशिका 194	उत्कृष्ट 202	छलबहुल 179
अपर्युषिता 187	उपदश 132	जघनम् 122
अपवार्य 46	उपयाचितम् 108	जनान्तिकम् 46
अपसद 26	और्व 138	जैत्र 130
अपुष्कलम् 171	कञ्चुकी 75	तपस्विनी 175
अप्रेषित 52	कबन्ध — न्धम् 74	त्रिपुरदहन 8
अभिषेणयिन्त्रम् 128	करम् 123	तेजस् 41
अभ्यमित्रम् 185	कलघौतम् 135	तोरण 29
अयथातथम् 83	काकतालीयम् 108	त्सर 135
अर्घ 111	काक् 28	दायाद 178
अर्घ्यम् 111	कामम् 107	दाशा 188
अवनद्ध 58	किरीटि 31	दिष्ट्या 104
अविरोध 78	कुलटा 99	दुरोदरम् 196
अवितथम् 106	कुशीलव 20	देवी 43
अव्याहार 170	कूबर 168	दैवापकृष्टम् 175

दोहद 161	पुष्करावर्तका 133	लुलित 5
द्रौणायन 155	प्रकीर्ण 6	लोकयात्रा 146
द्रौणायनि 155	प्रतिनाम 47	वत्सल 144
द्रौणि 155	प्रातिष्ठापयन्त्यौ 88	वल्लभ 119
द्विजाति 106	प्रतीघात 91	बान्हिमान् 185
द्विरेफ 95	प्रतीहारी 125	वाटव 10
धान्विन् 139	प्रत्याशम् 208	वारविलामिनी 104
धानुष्क 16	प्रभविष्णुता 78	विजिगीषु 178
धारराष्ट्रा 21	प्राजनम् 177	विटपी 56
धौरेया 164	प्रायोपवेश. 150	विद्युरित 72
नान्दी 12	प्रालम्बम् 130	विशस् 182
नामिकुलम् 201	लव 154	विश्राम 162
नाम 38	बन्धकी 100	वेणी 1, 53
निर्घात 61	बालोद्यानम् 82	वेणीसहारम 1
निर्विकल्प 64	बीमलु 190	वैलक्ष्यम् 22
निर्वृत 187	ब्रह्मबन्धु 109	वैहारिक 78
नेपथ्यम् 42	भगवान् 62	व्यावहारिक 78
पटाक्षेपेण 125	भट्टिनी 43	शक्ति 166
पताकास्थानकम् 125	भरतपुत्र 29	शब्दाधिस्ये 132
पञ्चग 106	भरतवाक्यम् 209	शरपुङ्ख 166
परिग्रह 100	भागधेयम् 202	शरीरस्यष्टिका 201
परिमल 95	मण्डलाग्रम् 166	शर्कराल 117
परोक्षम् 167	मत्त 202	शस्त्रम् 143
पर्वाप्त 182	मध्यमपाण्डव 166	शान्तनु
पर्वाय 107	महाप्रलय 133	शालीन 392
पलितम् 148	मातरिश्चन् 162	शिवगण्डी 276
पाण्डवी 157	मानशौण्ड 179	शिलीमुख 350
पाण्डुकुलवृहस्पति 199	यत्किञ्चनकारिता 190	शैलूष 217
पारिपार्श्वक 19	यथापूर्वम् 92	शौण्ड 305
पारिपार्श्विक 19	यथार्थम् 30	स्यामा 284
पांसुल 63	राजन्य 71	श्राद्धम् 331
पिघाय 41	राधेय	सनिषत्तम् 390
पुण्यजन. 364	रास 7	सपत्न 367
पुराण 66	लालस 136	सपर्या 300

समेन्तपञ्चकम् 188	सुगृहीतनामधेय 203	स्तन्यम् 186
समय 75	सैरन्धी 36	स्त्यानम् 58, 208
समीधि 64	सोत्प्रासम् 160	स्फीतम् 71
सलिलस्तम्भनी विद्या 191	सोपालम्भम् 39	स्वैरम् 1 4, 170
सव्यसाची 205	सौगन्धिकम् 195	हजे 43
साकूतम् 162	सशयित 179	हेति 185
सावहित्थम् 167		

APPENDIX-VII METRES IN THE DRAMA

The Venīsamhāra contains in all 208 stanzas The six Acts of the play possess 27, 29, 49, 15, 42 and 46 stanzas respectively These stanzas occur in 18 different metres We give below these metres with their definitions in the order of their frequency The number in the brackets after the name of the metre represents the number of stanzas in that metre

- (1) वसन्ततिलका (38)—उक्ता वसन्ततिलका तमजा जगौ ग ।
 i 7, 8, 15, 21,
 ii 7, 12, 23, 26, 28,
 iii 10, 12, 13, 15, 21, 29, 30, 44
 iv 5, 6, 8, 10
 v 2, 3, 13, 16, 22, 32, 38, 42
 vi 4, 9, 21, 22, 23, 30, 34, 35, 38

- (2) पथ्यावक्त्रम् (37)—युजोश्चतुर्थतो जेन पथ्यावक्त्र प्रकीर्तितम् ।
 This metre is '
 only a variety of the famous śloka or anuṣṭhub
 i 9
 iii 14, 36, 37, 41, 42, 43, 46, 48, 49
 iv 4, 7, 9, 11, 14
 v 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39
 vi 6, 10, 11, 14, 15, 29, 32, 33

- (3) शार्दूलविक्रीडितम् (33) स्याश्चेर्यदि मामभजो सतततगा शार्दूलविक्रीडितम् ।
 i 2, 12, 24, 25
 ii 1, 2, 9, 13, 17, 20, 25
 iii 5, 9, 33, 35, 47
 iv 1, 12
 v 1, 5, 7, 9, 10
 vi 1, 7, 12, 13, 16, 17, 19, 27, 44, 45

- (4) अग्नधरा (21)—अग्नैर्याना त्रयेण त्रिसुनियतियुता अग्नधरा कीर्तियेम्
 i 3, 22, 27
 ii 19, 22, 27

iii. 7, 32

iv. 2

v 26, 29, 30, 35, 36, 37

vi 2, 8, 37, 39, 41, 42

(5) अनुष्टुप् or श्लोक (17) पञ्चम लघु सर्वत्र सप्तम द्विचतुर्थयो ।

गुरु षष्ठ्य च पादानां चतुर्णां स्यादनुष्टुभि ॥

श्लोके षष्ठ्य गुरु ज्ञेय सर्वत्र लघु पञ्चमम् ।

द्विचतु पादयोर्ह्रस्व सप्तम दीर्घमन्ययो ॥

i 13, 14, 16, 17, 18, 19, 26

ii. 3, 4, 14, 15, 24

iii 17, 18, 26, 28, 31

(6) मन्दाक्रान्ता (14)—मन्दाक्रान्ताम्बुधिरसनगोमो भनौ तौ गयुग्मम् ।

i. 23

ii 8, 11, 18

iii 8, 11, 20, 23

iv 13, 15

v 33

vi 20, 25, 26

(7) शिखरिणी (13)—रूँसै रुँद्वैश्छिन्ना यमनसभलाग शिखरिणी ।

i. 1, 10, 11

iii. 16, 19, 22, 25, 38, 45

vi. 5, 28, 31, 40

(8) मालिनी (7)—ननमयययुतेय मालिनी भोगिलोकै ।

ii. 16

iii 40

v. 21, 27, 40

vi. 36, 43

(9) आर्या (6)—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

i. 4, 5, 6, 20

v. 11, 18

(10) हरिणी (5)—नसमरसला ग षड्वेदैर्हयैर्हरिणी मता ।

iii. 24

v. 8, 41

vi 24, 46

- (11) वियोगिनी (5)—विषमे ससजा गुरु समे
also called सभरा लोऽय गुरुवियोगिनी ।
वैतालीय and ii 5, 6
सुन्दरी iii 1, 2, 3

Stanzas iii 1, 2 and 3 are written in the Māgadhī language Their metre is therefore known as मागधिका It shows some variations from the regular वियोगिनी ।

- (12) पृथ्वी (3)—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरु
iii. 4, 34
vi. 18
- (13) पुष्पिताग्रा (2)—अनुजि नथुगरेफतो यकारो
युजि तु नजा जरगाश्च पुष्पिताग्रा ।
iii 6
iv. 3
- (14) प्रहर्षिणी (2)—व्याशाभर्मनजरगा प्रहर्षिणीयम् ।
ii. 29
iii. 27
- (15) मञ्जुमाषिणी (2)—सजसा जगौ च यदि मञ्जुमाषि
also called iii 39
सुनन्दिनी v. 15
and
प्रबोधिता
- (16) उपजाति (1)—स्यादिन्द्रवज्रा यदि तौ जगौ ग ।
A mixture उपेन्द्रवज्रा प्रथमे लघौ सा ।
of इन्द्रवज्रा अनेन्तरोदीरितलक्ष्मभाजौ
and उपेन्द्रवज्रा पादौ यदीयावुपजातयस्ता ।
इत्थं किलान्यास्यपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ॥
vi. 3
- (17) औपच्छन्दसिकम् (1')—पर्यन्ते औ तथैव शेष—
औपच्छन्दसिक सुधीभिरुक्तम् ।
ii. 10

This metre is the same as वियोगिनी, वैतालीय or सुन्दरी with only a long syllable added at the end of each quarter

- (18) इन्द्रवज्रा (1)—दुतविष्णुभितमाह नमौ भरौ ।
ii. 21

Pāṇini's Sūtras explained in the Notes

We give below a list of Pāṇini's sūtras and Kātyāyanā's vārtikas that are quoted and explained in the Notes. It will serve to direct the student's attention to points of grammatical importance. Some other citations, referring to peculiar idiom or usage, have also been listed. The figures refer to pages of this edition.

अक्षादृहिन्या 67	दिव् कर्म च 12
अधिकृत्य कृते 1	धातोरर्थान्तरे 102
अभूततद्भाव 68	धनुषश्च 84
अर्धं नपुसकम् 105	न कर्मधारयान्यत्वर्थाय 98
अल खल्वो 113	नद्युतश्च 121
अव्ययं विभक्ति 30	नपुसके भावे 122
अस्मदो द्वयाश्च 99	न माङ्योगे 51
आह् मर्यादा 84	निर्वाणोऽवाते 23
उपमित व्याघ्रादिभि 123	पञ्चम्याङ्परिभि 83
उपसर्गस्य 92	पुरोऽप्रती 1
ऊरुतरपदात् 120	पूर्वपदात् 67
ऊक्पूर्वम् 112	बहुव्रीहो 122
कदारा कर्मधारये 206	भागरूपनामभ्यो 202
कर्तुः क्यच् 55, 138	मीत्रार्थाना 110
कालाञ्जनो 39	भुवश्च 77
कुरुनादिभ्यो 53	माङि लुङ् 51
कुलात् ख. 101	रलयोर्दलयोश्चैव 189
कृभ्यस्तियोगे 67	राजाह् सखिभ्य 61
खर्परं शरि 24	लक्षणहेत्वो 55
गत्यर्थाकर्मक 102	लुबाख्यायिकाभ्यो 1
चन्द्रादयस्तु 184	लुम्पेदवश्यम् 19
तदधीनवचने 185	ल्यब्लोपे 105
तुङिनेष्वच् 1	वत्सांसाभ्याम् 145
तद्राजस्य बहुषु 54	वर्तमानसामीप्ये 22

वष्टि भासुरि 41	समानकर्तृकेषु 124
विशिष्टवाचकानां 61	सरूपाणामेव 54
विशेषणमात्रप्रयोग 142	सिध्मादिभ्यश्च 117
शकन्ध्वादिषु 99	सुप्यजार्तो 113
षष्ठी शेषे 125	सृषस्यद 135
सहितशकलक्षण 121	स्पृहेरीप्मित. 156
सप्तस्युपमान 123	स्युस्तरपदे 90
समानकर्तृकयो 137	स्वरितञित 57